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FACULTY OF GRADUATE STUDIES

A STUDY OF THE EDUCATIONAL PROGRAMS OF
CANADIAN ART MUSEUMS AND GALLERIES

BY

MILTON ALBERT HALVARSON



A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

MASTER OF EDUCATION

DEPARTMENT OF ELEMENTARY EDUCATION

EDMONTON, ALBERTA

OCTOBER, 1967

UNIVERSITY OF ALBERTA

ABSTRACT

FACULTY OF GRADUATE STUDIES

Problem. The purpose of this study was to provide a description

of how Canadian art museums and galleries are utilizing their

facilities and services for the art education of school students. The

The undersigned certify that they have read, and recommend to

the Faculty of Graduate Studies for acceptance, a thesis entitled "A

Study of the Educational Programs of Canadian Art Museums and Galleries"

submitted by Milton Albert Halvarson in partial fulfillment of the

requirements for the degree of Master of Education.

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exhibition.

3. Educational activities which

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Procedures. A critical review

research and information obtained through

museum and gallery administrators serve

Date October 17, 1967

data for analysis and interpretation.

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questionnaire was obtained. To answer questions of the problem under

investigation, responses to items in the questionnaire were quantified

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FACULTY OF GRADUATE STUDIES

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ABSTRACT

Problem. The purpose of this study was to provide a description of how Canadian art museums and galleries are utilizing their facilities and services for the art education of school students. The three major categories of educational services studied which supplement or extend school art programs included:

1. Educational activities which take place in art museums and galleries based on materials on exhibition.

2. Educational activities which take place in art museums and galleries but which are not directly connected with materials on exhibition.

3. Educational activities which are conducted away from art museum and gallery premises.

Procedures. A critical review of related literature and research and information obtained through correspondence with art museum and gallery administrators served as the basis in designing the self-administered questionnaire, the instrument used in obtaining data for analysis and interpretation. The questionnaire, designed in this way, not only obtained data but also represented the criteria for the types of services art museums and galleries could be expected to provide for students. Twenty-six public institutions participated in this study and a 92.9 per cent return of the self-administered questionnaire was obtained. To answer questions of the problem under investigation, responses to items in the questionnaire were quantified

and reported in terms of frequency and percent. Additional comments and information contributed by respondents were also considered and reported in the findings.

Findings. The major service provided by the 26 institutions studied was in accommodating class visits. The second most frequent educational service was in providing art museum and gallery staff for students visiting their institutions. The third and fourth most frequent educational services for students included in-museum and gallery activities not directly connected with materials on exhibition and the offering of in-museum and gallery studio art classes. The availability of printed materials such as art books and catalogues of special exhibitions for student use both within and beyond gallery or museum premises and the provision of loan exhibits of museum and gallery materials, ranked fifth and sixth as educational services in terms of frequency of responses. The use of art museum and gallery staff in schools ranked as the seventh most frequent educational service. The least frequent service, eighth in rank, was in providing circulating exhibits to the schools within the community.

Conclusions. The findings from this study indicated that Canadian art museums and galleries are providing a variety of educational services and activities for students which supplement or extend the art programs offered in the schools. Though the extent of such services and activities vary in number among institutions surveyed, it is significant to note that the primary aim of these

institutions is to welcome visitors, especially student visitors, to their premises.

As a result of the findings it was recommended that a closer liaison should be maintained between art museums and galleries and local school systems at the administrative level in order that increased benefit and more effective utilization be made of facilities and programs by teachers and students. It was recommended that further research be conducted concerning the educational programs of art museums and galleries with respect to the curricula and instructional methods employed in studio art classes and the most effective methods for interpreting museum and gallery art objects with children and youth.

ACKNOWLEDGMENTS

Many individuals rendered valuable advice and assistance in the development and execution of this study. The investigator wishes to express his appreciation to them, as well as, to the numerous art museum and gallery personnel who participated in this study in the interest of the aesthetic education of Canadian youth.

Special acknowledgment is gratefully made to Dr. Bernard Schwartz who, as Chairman of the Thesis Committee, offered unlimited guidance and constructive advice throughout. Appreciation for their continued encouragement and assistance is also expressed to Dr. L. L. Wilson and Professor J. B. Taylor, both of whom were members of the Thesis Committee. Special thanks is also expressed to Professor Helen Diemert.

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CHAPTER I

THE PROBLEM

I. INTRODUCTION

According to current philosophy in art education, a comprehensive program in art should place emphasis on the total educative growth of the student, including perceptive, expressive, creative, aesthetic, physical, and social development. In order to heighten the growth of the student in all of these areas, the present art program is organized around two aspects of art learning experiences. These two areas are often referred to as being the producer and the consumer aspects of art education. The producer aspect includes the learning of art through the creative process of making art while the consumer approach includes appreciative, critical-analytical, and historical behaviors and activities.

The production and the appreciation of art activities should go hand in hand in the art education of students. It is not enough that a student master the technical aspects of painting or modelling; equally important is his growth in the ability to analyse and evaluate what he sees around him, what he records, and what others record. The student must be given special training in the use of the senses because of the paramount importance they play in art.

According to Barkan¹ and Lanier² one of the most significant

¹Manuel Barkan, "Curriculum and the Teaching of Art," Report of the Commission on Art Education, J. Hausman, editor (Washington, D.C., National Art Education Association, 1965), p. 70.

²Vincent Lanier. "Schismogenises in Contemporary Art Education," Studies in Art Education, 5:16, Fall, 1963.

benefits that can be derived from art activities in school or out of school is the opportunity to partake of visually aesthetic experiences.

Barkan states:

The purpose of art education is to build awareness of the aesthetic components in human experience, the feeling of kinship between the young artist-analyst, and the traditions of artistic creation and comprehension of the language of visual form as embodied in great paintings and sculpture, as apparent in fine architecture and public monuments, as experienced through the visual impact of everyday objects.³

The views held by Barkan and Lanier are those held by many art educators today, and because of this current attitude, considerable attention has recently been focused on the area of perceptive growth as a prime aim of the art education program. This emphasis has brought the area of art appreciation or the consumer aspect of art education back into the framework of a child's art experiences and, according to Reynolds⁴ and others, out of a period of long hibernation.

In order to heighten perceptual awareness among school age students and in support of the growing convictions of educators that the use of first-hand experience, primary sources, and audio-visual materials are important instruments in the learning process, there has been a growing tendency toward the use and necessity of these materials and sources in the school art program. The use of slides, reproductions, and other visual media have been strongly recommended in order to enhance the consumer learning experiences provided through education and art. It is recognized, in art teaching today, that effective teaching requires a functional and

³Barkan, loc. cit.

⁴Alice Reynolds, "Art Appreciation and Integrated Learning," Art Education, 18:18, January, 1965.

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expanding library of literary and visual resource materials, just as effective teaching and learning in language, science, and social studies depend upon library materials appropriate to those fields. Thompson states:

The art museum because it houses a rich mine of materials depicting man's achievements of the past and present, has only recently been recognized as a valuable source of materials to enhance the art program of the school.⁵

Conditions which enable the student to become involved in both artistic production and appreciation are fundamental to today's art program. The teacher is required to provide rich and appropriate kinds of opportunities for students in order to assist each child to have a richer experience in the area of visual education.

Through the examination of the character, content, and structure of paintings, sculpture, architecture, typography, and utilitarian objects, the teacher exposes to the student some of the philosophic and aesthetic meanings of the works. The works of art thus can become a stimulus and a source of aesthetic excitement for the child.

Beittel reports that historical matter must be incorporated into the art program to develop the student's awareness of his inheritance in this field.

The appreciation of the work of other artists is built upon knowledge of understanding which involves abundant exposure, attention, and acceptance. The practice of art, seeing good examples of it, reading and hearing about it, will aid in the development of the framework for the critical judgment on the part of the student.⁶

⁵Samuel Thompson, "Mass Media in the United Kingdom: Museum Services for Schools," Yearbook of Education, George Bereday and Joseph Lauwerys, editors. (London: Evans Brothers Ltd., 1960), p. 300.

⁶Kenneth R. Beittel, "Curriculum Experimentation in Art Education as Seen Through Recent Research," Modern Viewpoints in the Curriculum, Paul C. Rosenbloom, editor (National Conference on Curriculum Experimentation, New York: McGraw-Hill Book Co., September, 1961), pp. 113-128.

Barkan⁷ states that through examination of works by individual artists, the student can come to realize what it means for an artist to struggle and to create a personal statement. Through comparison of different artists from the same period, the student is confronted with evidence of a time in which men lived. The student learns to come face to face with comparative achievements of individual men. It is also possible for the student to discover how men of the past expanded and enhanced the views of their culture in ways that were distinctly their own. Naeseth⁸ puts forth the view that the arts found in the museum provide an opportunity for the child to be introduced to a reality often more direct and poignant than is found in the learning situations which occur in the classroom situation.

According to Johnson and Norwood,⁹ the three basic objectives in the appreciation program for students in the study of art are: first, the appreciation program should make the student aware of art as a very human experience, the result of the work of real people. Second, it should make them realize the wide range of artistic expressions of these people and the materials they have used. Third, it should arouse an interest in the art seen outside of the confines of the classroom in everyday life. Because the museum has the concentration of raw materials needed for

⁷Barkan, op. cit., p. 74.

⁸Hardean K. Naeseth, "A Study of the In-Museum Art Appreciation Program for Children in Four Major American Art Museums" (unpublished Doctor's dissertation, Pennsylvania State University, 1963), p. 1.

⁹D. F. Johnson, and Helen Norwood, "Art Appreciation in Second Grade," School Arts, 57:16, November, 1957.

supplementing and extending a successful art program, the museum has the potential of meeting these objectives of the art appreciation program.

II. STATEMENT OF THE PROBLEM

The art museum is generally acknowledged to be a rich mine of materials and its value in increasing and sustaining the perceptual awareness and understanding of art of children cannot be overstressed. Many museums in the United States and in Great Britain, in an effort to help teachers use their resources to greatest advantage, have reorganized both their services and their materials to provide greater effectiveness in the aesthetic education of children in their local areas. Art museums in the United States have come to differ widely in the extent to which they have undertaken educational work; all the way, indeed, from large proportions to none at all. Museum educational facilities, it appears, have begun with certain typical services and then have spread along divergent paths. In Canada, however, there appears to be a lack of research and development in the types of educational services and activities being provided by Canadian art museums and galleries for Canadian youth.

The purpose of this study is to provide a description of how Canadian art museums and galleries are utilizing their facilities and services for the provision of educational activities for supplementing and extending school art programs. These educational activities, according to

such writers as Tsuruta,¹⁰ Winstanley,¹¹ Hiller,¹³ and others, are: educational activities which take place in museums and galleries based on materials on exhibition, educational activities which take place in museums and galleries but which are not directly connected with materials on exhibition, and finally, educational activities which are conducted away from museum and gallery premises.

The general problem is divided into the following sub-problems:

A. The types of educational services provided for students

visiting art museums and galleries based on art museum and gallery materials.

1. What staff positions are in existence in museums and galleries for the provision of educational services for school age students?
2. Do art museums and galleries accommodate class visits by school age students and, if so, when are such visits accommodated?
3. What art museum and gallery personnel are responsible for the guiding of class groups of students while they, as a group, make visits to art museums and galleries?
4. How are collections and exhibitions of art works studied

¹⁰Soichiro Tsuruta, "The Role of Museums in Adult and Youth Education," International Journal of Adult and Youth Education, 14:93-94, 1962.

¹¹Barbara Winstanley, "The Use and Development of Museum Services for Schools," Yearbook of Education, B. George Bereday and Joseph Lauwerys, editors (London: Evans Brothers Ltd., 1960), pp. 175-182.

¹²Thompson, op. cit., pp. 300-303.

¹³Carl Hiller, "Art in the Museum," Education and Art, Edwin Ziegfeld, editor (Paris: UNESCO, 1953), pp. 101-102.

by class groups of students while they are visiting art museums and galleries?

5. What types of building facilities are provided for the use of students while they are visiting art museums and galleries?
6. What kinds of audio-visual materials are used with students to augment or correlate with the art museum and gallery collections?
7. What are art museum and gallery directors' opinions concerning class visits to their respective institutions?

B. The educational activities that take place within art museums and galleries which are not directly connected with materials on exhibition.

1. What intra-mural activities are provided by art museums and galleries which are not directly connected with materials on exhibition or in collections?
2. Are art classes provided or sponsored by art museums and galleries and, if so, what are the admission requirements for students desiring to partake of such classes?
3. What age groups of students are accommodated by art museums and galleries in their art classes, and what is the total enrollment of all these age groups?
4. What kinds of art experiences are provided by art classes and who is responsible for the art museum or gallery art class curriculum?
5. Where and during what months, days, and times are art museum and gallery art classes conducted?

C. The extra-mural educational services and activities provided for students based on materials obtained from art museums and galleries.

1. What publications, based on art museum and gallery collections and services, are distributed by art museums and galleries for the use by schools?
2. What materials are provided through loan schemes and circulating exhibits by art museums and galleries for use in schools?
3. What use is made of art museum and gallery personnel in schools?

III. DEFINITION OF TERMS

The investigator has for purposes of this study operationally defined certain terms as follows:

Museum. Any, public, permanent establishment administered in the general interest, for the purpose of preserving, studying, enhancing by various means, and, in particular, of exhibiting to the public for its delectation and instruction groups of objects and specimens of cultural value. Public art galleries maintaining permanent exhibition rooms are also included in the definition of museum.

Educational programs. Practices employed by galleries and art museums to augment their displays, explain qualities of art objects, and to bring the museum and gallery closer to the student's realm of art experiences.

Museum and gallery objects. Groups of objects and specimens of

cultural value which people can see, hear, try, or experience.

Extra-mural activities. Educational services provided by art museums and galleries which take place outside the art museum or gallery.

In-museum or Intra-mural activities. Educational services provided by art museums and galleries which take place within the art museum or gallery.

Art museum and gallery art classes. Art classes for students sponsored or conducted by art museum or gallery staff.

Art Curriculum. The learning experiences involved in the making and studying of art.

Students. Those individuals attending school from the kindergarten level to the last year of high school.

Canned lectures. Explanatory devices attached to or near museum and gallery objects.

Exhibition. A gathering of museum or gallery objects or other materials from sources not necessarily that of art museums or galleries for display purposes.

Art museum or gallery art teacher. The person responsible for guided art experiences within art classes sponsored or conducted by an art museum or gallery.

Circulating or travelling exhibits. Museum objects and other visual materials which are distributed by art museums or galleries for students' viewing outside the art museum or gallery on a regular basis or circuit.

School-museum gallery coordinator. An individual employed by a school board whose responsibility is to arrange for maximum use of art

museum and gallery facilities by schools within a community.

Loan exhibits. Museum objects and other visual materials which are available upon request from art museums or galleries for students' viewing outside the art museum or gallery.

Class visits. A group of students who, accompanied by a school teacher, attend art museums or galleries for purposes of viewing museum and gallery objects.

IV. RATIONALE FOR THE STUDY

According to provincial statements dealing with the aims of education in Canada,¹⁴ all provinces' departments of education are concerned with the development of children both as individuals and as prospective citizens of a democratic society. All stress the mastery of skills, the understanding of both the natural and social environment, appreciation of the cultural heritage, and development of sound mental and physical health. In so far as emphasis on mastery of fundamental skills, development of appreciations, attitudes, and understandings are concerned, statements differ primarily in terminology, not in content. In order to heighten the growth in these areas:

It is necessary to recognize other educative agencies in the community besides the school. Because school education can be planned and directed, the school should bring together all those forces in the home, the church and the community which contribute to the best development of the child.¹⁵

¹⁴Frederick Enns, editor, "The Aims of Education in Canada" (University of Alberta, Edmonton, Alberta: The Canadian Conference on Education, 1961), p. 10. (Mimeographed).

¹⁵Ibid., p. 1.

There is, today, general acceptance of museums and galleries in the community as being instruments for enhancing education in art, but this has not always been so. A number of persons authoritative on the educational use of museums for schools feel that more research, writing, and sharing of museum services and facilities is greatly needed. One finds, according to Naeseth,¹⁶ very little literature on the museum movement and museum services and activities for youth in the United States, and even less, according to the investigator of this research, in Canada. Most research in connection with the museum appears to have been characterized by focusing on the areas of art history, criticism, and museology, but little in education per se.

As was stated earlier, it is the responsibility and the fundamental aim of today's art program to seek and provide conditions which enable the student to become involved in artistic production and appreciation. Frequently talking about art or looking at pictures of objects or processes in action in the classroom setting leaves much to be desired. Nothing quite equals being able to see something or someone in reality before you. Wasserman¹⁷ suggests that going on field trips is probably one of the most neglected of all teaching techniques in art. They can, according to his observations, yield some of the richest and most rewarding learning that pupils may experience when well planned and properly timed. Excursions, whether for a few hours, a whole day, or even a weekend, may add meaning, vitality, and vividness to what is studied in the classroom.

¹⁶Naeseth, loc. cit.

¹⁷Burt Wasserman, "Field Trips Aid Classroom Learning," School Arts, 58:23, March, 1958.

With the awareness, on the part of educators, of the importance of first hand experiences and original sources in the art program, the art museum or gallery is a natural resource for the original sources desired and needed by teachers in art education. It is the investigator's contention that art museums and art programs in the schools should not forget their basic responsibility in each of the respective fields, but that there is a definite place for close cooperation between the two because of the extra strength they can give to the art appreciation aspect of art education.

Because of the organization and the nature of the educational system in Canadian schools, it would be folly to expect and even desire the art museum or gallery to take over the total responsibility of the school art program. Not only are museums encountering difficulty in obtaining staff¹⁸ for their more basic museum and gallery duties, but to expect them to take over the complete teaching of the school's art program would almost be impossible because of the limitations on accommodation and the complex timetabling which would be involved to instruct all the students within a community. According to the investigator, art museums and galleries must be viewed in their proper perspective as a source of educational materials and as a valuable aid in the aesthetic education of children.

It is essential that schools expand their own sources of visual materials to extend the art appreciation program in their schools. Some

¹⁸Department of Manpower and Immigration, Career Outlook University Graduates 1966-67 (Ottawa: Queen's Printer and Controller of Stationery, 1966), p. 31.

schools in the United States have emphasized the need for good visual materials and have developed their acquisitions into a school museum collection.¹⁹ Although the museum is a valuable source of original materials it is important to recognize the limitations in the number of class groups it can accommodate. It is, therefore, vital that schools do not forget their own responsibility to their students in building up their own collection of materials. Because the art museum or gallery cannot possibly accommodate all classes within a community to view their collection during school hours, it is essential that acquisition of reference materials be established in schools or in school systems for use when the need arises.

In-museum and gallery studio art classes provided by various institutions do not excuse the school from having a strong and adequate art education program in the producing or creating with materials aspect of the art program. The gallery or museum art classes can play an important role for those individuals who seek more experiences in the making of art and for those who have recognized ability which should be fostered to a greater extent than the limited amount of time provided by most school systems for art. Arthur Lismer,²⁰ when he developed the art classes in the Art Gallery of Toronto, recognized the need for young people to have a greater opportunity to express their feelings and aspirations, to experiment for themselves, and to become more sensitive to the way of life

¹⁹Max Berger, "From Dead Walls to Living Art," School Arts, 59:21-24, June, 1960.

²⁰H. Gilda Hinterreiter, "Arthus Lismer, Artist and Art Educator," School Arts, 66:23, January, 1967.

and work of other people and other cultures than was normally provided in the schools' art education programs.

The purpose of this research is to bring to the attention of teachers of art education and art museum and gallery personnel themselves, current information about services, programs, and facilities of Canadian art museums and galleries. It is hoped that the information gathered in this study will enable art museums and galleries to draw from one another information about significant contributions that they are making to enrich their own educational services and, in particular, to aid in the formation of new activities and the polishing of traditional ones for the proposed art gallery in the civic center in Edmonton and other developing art museums and galleries in Canada. The study's prime aim, however, was to bring to the attention of art teachers the educational potential and services provided by art museums and galleries for the students in their classes in the nation's schools.

V. LIMITATIONS OF THE STUDY

This investigation was limited to three educational services and activities as provided by art museums and galleries in Canada.

Because of the great differences in location among the art museums and galleries surveyed in this study, actual visits to all institutions was impossible during the time allocated for the completion of this investigation.

It is recognized that the questionnaire method itself imposes its own limitations on what may be studied and how such data may be collected and these factors are considered in the design and execution of this study.

The reliability of data in a study utilizing the questionnaire method is highly desirable but generally difficult to secure. In the responses received there may, in some cases, be discrepancies between the stated practice or opinion and the actual practice or opinion, and this is also acknowledged by the investigator.

As a further limitation, the investigator placed major emphasis on the current programs for children. Consideration and examination of programs was devoted primarily to those offered during the period 1966-1967, while only passing reference was made to the historical background of the development of educational services in Canada. This restricted approach brought present conditions into focus but, no doubt, made the identification of tendencies and trends more difficult.

No one investigator working amid the intricacies and almost infinite variety of services can be certain of unfailing accuracy. The data is complex. There are limits, in all fairness, to the requests and demands which can be made of busy museum and gallery personnel. Changes and modifications in educational services are gradual but certain. In consequence, an investigation of this type becomes out of date before the final report is typed.

This study was launched, not with the intention of making unfavorable comparison or merit judgments as between institutions, but rather of examining educational services and activities on a national scale. It was not intended to test fully for all art museum and gallery services as they exist in Canadian institutions, but investigated selected areas which pertained to art museums and gallery services provided for students.

VI. SUMMARY

Conditions which enable the student of art to become involved in artistic production and appreciation are fundamental to today's art program. In order to provide these conditions, art teachers in school systems must recognize other educative agencies in the community to aid in the best possible art experiences for children. It is only recently that art museums and galleries have acknowledged the contributions they can make in the aiding of the aesthetic education of children. The liaison between the school and art museums and galleries has recently taken on stronger bonds in the United States and in other countries of the world. It was the purpose of this study to investigate how Canadian art museums and galleries are contributing to art education of students in Canadian schools.

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH

This chapter is concerned with a review of the related literature and research which formed the background for this study. The material falls under eight sub-headings; the first deals with a general definition, characteristics, and functions of museums; the second describes the development of museum services for children; the third specifies the educational use of museums for school age youth; the fourth suggests the educational contributions the art museum can make to art education; the fifth section relates to educational activities which take place in museums based on materials on exhibition; the sixth relates to educational activities which take place in museums but which are not directly connected with materials on exhibition; the seventh describes educational activities which are conducted away from art museum and gallery premises; and the eighth covers research in art museum education. Conclusions drawn from the various related literature and research are summarized in the final section of this chapter.

I. DEFINITION, CHARACTERISTICS, AND FUNCTIONS OF MUSEUMS

The term "museum" as defined by the International Council of Museums denotes

Any permanent establishment administered in the general interest, for the purpose of preserving, studying, enhancing by various means, and, in particular, of exhibiting to the public for its delection and instruction groups of objects and specimens of cultural value: artistic, historical scientific and technological collections,

botanical and zoological gardens and aquariums, etc. Public libraries and public archival institutions maintaining permanent exhibition rooms shall be considered to be museums.²¹

Art museums, according to the International Council of Museums, are one of the most popular types of museums. They are characterized by housing isolated works which are of recognized value, primarily for artistic reasons, although this does not mean that their scientific value has been disregarded. Moreover, like other categories of museums, they are based on a scientific study of the history of art.

Art museums are continually extending the geographical and historical scope of their collections. They are, according to the International Council of Museums, becoming less and less confined to works of art recognized as such from the outset and are giving increasing prominence to works whose artistic value has received belated recognition.

"Regarded more particularly from the Western point of view, art museums may be sub-divided into museums of painting, (known as picture galleries in some countries), sculpture, and the applied arts."²²

From the International Council of Museums definition of Museums, Soichiro Tsuruta states that the characteristics of a museum as reflected by the definition are:

1. It contains original materials which people can see, hear, try, or experience.
2. It has contact with the public through its exhibitions and educational activities.

²¹UNESCO Regional Seminar on the Educational Role of Museums (Educational Studies and Documents No. 38. Paris: UNESCO, 1960), p. 12.

²²Ibid., p. 39.

3. It has facilities accessible to the general public and has specialized resources for the effective use of such facilities.²³

Expanding upon the characteristics of museums, Tsuruta acknowledges the functions of museums as including:

1. The collection of materials.
2. The conservation and storage of such materials.
3. Research concerning these materials.
4. The organization of educational activities around these materials.²⁴

II. THE DEVELOPMENT OF MUSEUM SERVICES FOR CHILDREN

The idea of the educational function of museums for school age youth is of comparatively recent growth. Molly Harrison,²⁵ the curator of the Geffrye Museum in London, states that there was no educational purpose in view when the first museum collections were assembled, but through the concern for public education in the nineteenth century and the inadequacy of verbal communication, the museums widened their scope from being a collection of materials and recognized the potential which they had to offer.

The educational aims of museums and galleries at first were, however, directed to the adult population and there was little attempt to provide any specific services for children. It was considered by many a revolutionary development when museums did, by the end of the nineteenth

²³Tsuruta, op. cit., pp. 91-92

²⁴Ibid., p. 91.

²⁵Molly Harrison, "Museums in Education," Education Abstracts, 8:3, February, 1956.

century, begin to arrange their materials for the young so that they could make experiments and discover their own findings in these once aloof and forbidding institutions.

Winstanley,²⁶ in his review of the historical development of museum services for schools, states that the development of the educational use of museums for young people on the continent of Europe was slower than in Britain due to the difference in educational systems and partly because the great collections of Europe were considered to be cultural meccas for sophisticated travellers. On the North American continent, however, museums were established with a definite educational aim, often directed primarily at the child.

Both museum personnel and public school authorities of the United States recognized the value of the unification of their resources and during the early part of the twentieth century there was a great increase in the number of education services established. Winstanley reports:

The early part of the twentieth century saw a great increase in the number of museum educational services established; many, such as those at Brooklyn and Detroit, were devoted entirely to children's interests, while each year more education departments were opened and staffed with trained teacher-guides working in well-equipped premises. Some museums were inaugurated solely as school loan services, like that at St. Louis, which has no permanent public displays at all.²⁷

The war years in Europe resulted in a delay to the formative and worthwhile organized activities which were being established there. The war years did, however, provide a post war benefit to the types of services a museum could provide, due to the fact that it was during this period that full value of modern visual methods of education came to be appreciated,

²⁶Winstanley, op. cit., p. 175

²⁷Ibid., p. 176.

thus enhancing the services museums could provide.

In Canada, Arthur Lismer²⁸ realized the value of art services which could be provided in the area of in-museum studio art classes. In 1927, Arthur Lismer, influenced by the writings of John Dewey and the creative art experiences of the Viennese art educator, Franz Cizek, established his revolutionary experiment in Canadian art education by the establishment of his in-museum art classes at the Art Gallery of Toronto.

The museum services provided in various parts of the world were recognized for their value by the United Nations in 1948 when the International Council of Museums was established under the auspices of UNESCO. Shortly afterwards an education section was formed with the aim of consolidating and expanding the museum education services throughout the world.

III. THE EDUCATIONAL USE OF MUSEUMS

Museum facilities, as they are being provided at the present time, for schools and school age youth, possess a common aim, but vary considerably according to circumstances. The aim which is common to all museums, according to the findings of the UNESCO Regional Seminar on the Educational Role of Museums,²⁹ is to encourage visitors to play an intelligent part in the life of the museum. The character of the parent institution, its geographical position within the community, its admini-

²⁸John McLeish, September Gale (J. M. Dent and Sons, Canada Limited, 1955), p. 145.

²⁹UNESCO Regional Seminar on the Educational Role of Museums, op. cit., p. 29.

strative set up, its social, educational, and political environment, the size and nature of its collections, and even its origin and history, according to Winstanley,³⁰ affect the form of any educational service provided.

Although the nature of the museums' collections may differ in the types of materials exhibited, museums have devised supplementary methods to augment their displays and to help explain the qualities of materials shown to visitors and especially for children. These are educational activities, and they can be divided into three basic categories according to Tsuruta³¹ and Harrison.³² The educational activities include:

1. Educational activities which take place in the museum based on materials on exhibition.
2. Educational activities which take place in museums but which are not directly connected with materials on exhibition.
3. Educational activities which are arranged away from the museum's premises.

According to Thompson, these educational activities provided by art museums and galleries can be used by schools and their classes in two ways, these being:

1. The visit to the museum by school classes for lessons and lectures on subjects illustrated by the museum collections.
2. Provision to schools of loan exhibits of museum objects and other materials for use with lessons in the school itself.³³

In actual practice, being reported in the year 1940, by several institutions, many of the larger museums provided, with varying degrees

³⁰Winstanley, op. cit., p. 179.

³¹Tsuruta, op. cit., pp. 93-94.

³²Harrison, op. cit., pp. 5-8

³³Thompson, op. cit., p. 301.

of emphasis, these educational activities besides catering to school children in other ways such as providing art classes, clubs, lectures in the children's leisure hours, and staging special exhibitions for children. The Cleveland Museum of Art in Cleveland, Ohio; The Worcester Art Museum in Worcester, Massachusetts; The Museum of Modern Art in New York City, and The Brooklyn Museum in Brooklyn, New York, are only a few American institutions which provided, and still do, one or all of these services.³⁴

IV. CONTRIBUTIONS OF ART MUSEUMS AND GALLERIES TO ART EDUCATION

Conant, in a publication for the Center for Applied Research in Education, states:

The art education of a child is influenced by many factors outside the school—through museums, films, television, and the adults with whom he comes into contact.³⁵

Writers in the area of museum education and art education, according to Thompson,³⁶ agree that art museums have a real and definite function in the education of a child because the role of such institutions is based on the premise that an important part of the growth of all individuals is the development of aesthetic sense and creative abilities. The art museum, because it houses the achievements of artists both past and present, has the means to fulfill this function.

³⁴Victor Amico (ed.), The Visual Arts in General Education (A Report of the Committee on the Function of Art in General Education for the Commission on Secondary School Curriculum. New York: D. Appleton-Century Incorporated, 1940), p. 93.

³⁵Howard Conant, Art Education (New York: The Center for Applied Research in Education, Inc., 1964), p. 10.

Winstanley³⁷ sees the museum as an extension of the classroom and as a reservoir of teaching materials. In relation to the actual curriculum followed by the school, a museum can play one of two possible roles as far as school education is concerned in the arts; it may either supplement the school curricula directly, or it may organize after-school activities itself using its own curriculum independently of that laid down for the schools. In relation to the two possible roles art museums may play in the art education of the child, Carl Hiller³⁸ feels that the contributions the museum can make to art education lie in three main areas, first, the interpretation of works of art to promote understanding, appreciation, and enjoyment; second, the encouragement of the use of works of art to raise taste; and third, the utilization of works of art to inspire further creative activity.

Marantz,³⁹ in his investigation of the art museum program in New York State, concluded that a study of art should indicate the development of man's aesthetic insights as well as explain the relationship which the various types and terms bear to one another and, most important, to the contemporary culture. He further concludes that the student of the visual arts requires a knowledge of his cultural heritage if he is to understand and enjoy the art works which make up his aesthetic world. The museum, according to Marantz, is one of the best sources for the recording of

³⁶Thompson, op. cit., p. 302.

³⁷Winstanley, op. cit., p. 177.

³⁸Hiller, op. cit., p. 101.

³⁹Kenneth Allan Marantz, "The Elementary School Museum Program in New York State: A Guide for its Creation and Development," (unpublished Doctor's dissertation, New York University, 1962), p. 166.

man's past achievements in the area of the arts and from the museum a child can obtain a rich understanding of his cultural heritage.

In her book Learning Out of School, Molly Harrison emphasizes the need for early exposure to the contributions provided by art galleries and museums. She states:

An early taste for museum visiting may lead to hobbies and interests which can do much to enliven and enrich adult years and help to counteract some of the less desirable influences in our society. One boy or girl who discovers today, that a museum can be fun means tomorrow an adult, or a young family, whose leisure hours will be the richer and truly fulfilling.⁴⁰

Gaitskell⁴¹ stresses the desirability that children should have the opportunity from time to time of observing original works of art. Schools, according to him, which are fortunate enough to be situated near such institutions would be remiss in not making use of them. Nothing, according to the publication Visual Arts in General Education,⁴² can equal the contact with original works of art in the building of the art appreciation of the child. Saunders⁴³ also acknowledges the value of original works of art in the art education of the child and adds that trips to museums can be textbooks vividly brought to life with more meaning and understanding on the part of the child because of the indispensable materials of the

⁴⁰Molly Harrison, Learning Out of School (London: The Educational Supply Association, 1954), p. 45.

⁴¹Charles Gaitskell, Children and Their Art (Harcourt, Brace and Company, 1958), p. 390.

⁴²Amico, op. cit., p. 94.

⁴³John Saunders, "How to Visit a Museum," Education Digest, 29:38, February, 1964.

original items housed within art museums and galleries. Elliott⁴⁴ also agrees with the advantages of children's exposure to original works of art in art museums and galleries because of the special significance a talk about a work of art in the presence of the actual object has for children.

V. EDUCATIONAL ACTIVITIES WHICH TAKE PLACE IN MUSEUMS

BASED ON MATERIALS ON EXHIBITION

It was reported by the UNESCO Regional Seminar on the Educational Role of Museums⁴⁵ that of the different types of educational work done by museums, the one most characteristic of a museum is the conducted tour.

Educators would agree that the greatest value of the museum or gallery to the child is gained by a visit whenever this is possible. Not least among the many reasons is the fact that the visit to an art museum or gallery is itself an aesthetic, cultural experience. Further, in making the children appreciate the social structure of the past upon which present environment depends, the museum has no equal. A third point is that the subjects of the school curriculum fall into their proper relationships at the museum and are seen simply to be aspects of the larger study of man's evolution. A last and very obvious argument for children's visits to the museum or gallery is that in such surroundings, most children are in a very receptive state.

⁴⁴Huger Elliott, "Educational Activities in Museums of Art," The Fortieth Yearbook of the National Society for the Study of Education, Guy Montrose Whipple, editor (Bloomington, Illinois, Public School Publishing Company, 1941), p.687..

⁴⁵UNESCO Regional Seminar on the Educational Role of Museums, op. cit., p. 27.

Thompson⁴⁶ reports that it is incumbent upon the museum service to exploit all these values for the art education of school age children.

Tours of the museum's premises preceded by consultation between the museum's service organizer or the teachers stationed at the museum and the visiting class teachers, results in a more scholastic use of the museum and this adds to the interest and the value of such a visit.

Lessons to a school group based on the materials on exhibition can play an active part in supplementing the school curriculum in art. The importance of introducing children at an early stage to great paintings, sculpture, and fine craftsmanship in all its forms has already been emphasized, and the art museum or gallery has a great opportunity in this respect.

The fact that art museums may differ in size, in the types of their collections, and in the kinds of communities they serve means that the methods of their contributions differ. Museum facilities for schools, wherever they are provided at the present time, possess a common aim, but vary considerably according to circumstances. Winstanley⁴⁷ states few museums of any size are never visited by school parties of children, and even where there are no special provisions it is a regular practice, in the Western world at least, for groups of students to enlarge their experience in art education by visiting the local art museum. Visits to institutions which make no specific arrangements for the reception of classes of children originate with individual teachers, and the value of the visit, according to Saunders,⁴⁸ depends upon their skill in making

⁴⁶Thompson, loc. cit.

⁴⁷Winstanley, op. cit., p.179.

⁴⁸Saunders, op.cit., p. 38.

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the best use of what the museum has to offer. Literature relating to visits by class groups of students to museums reveals that the mass visit, in which large numbers of children tour galleries as part of a school journey, is becoming increasingly rare. Such visits, according to Winstanley,⁴⁹ have little to commend them, for instead of stimulating the young visitors they have the reverse effect, giving them a permanent distaste for these places, at best leaving them with a wrong impression of the museum or gallery.

Where there are no special facilities provided by the museum or gallery, it is all the more important for the teacher in charge of the group to prepare the visit carefully and to carry out some form of follow-up work in the classroom or during further visits. According to Saunders,⁵⁰ careful preparation ensures that, once in the gallery or museum, the maximum amount of time and energy can be spent in examining and discussing the specimens, in sketching, and in making notes whenever this may be required, but however well planned a visit may be, there is plenty to divert the students' attention when they go from the familiar environment of their own classroom to someplace where they are surrounded by unfamiliar and intriguing things.

Thompson⁵¹ reports that objection has been made concerning the use of special classrooms in art museums and galleries to accommodate class groups while visiting these institutions. Objections come from those who think it is wrong to take the children from the school classroom in order to spend their museum visit in another. The museum

⁴⁹Winstanley, loc. cit.

⁵⁰Saunders, op. cit., p. 40.

⁵¹Thompson, loc. cit.

classroom, however, is no ordinary one, for objects relevant to the lesson the institution might be providing for the students are on display while the walls of the museum classroom may be covered with charts and other illustrative material all pertinent to the material under study. Such rooms are frequently equipped with projectors, specimens for handling, materials for drawing, and other creative work which sometimes extends into the field work outside the museum. The classroom provides an opportunity to use other visual aids to the full-slides, filmstrips, and film-so that, beginning with the three dimensional museum material and supplementing it with the two dimensional, the techniques of museum teaching in visual education are extended for the children.

Harrison⁵² questions to what extent various audio-visual materials available today can justifiably and profitably be employed in the educational work of museums and galleries when, according to other writers in the field of museum and art education, the major purpose of visiting art museums and galleries is to see what makes these institutions valuable original materials.

Museum education activities based on materials on exhibition are particularly possible with children from primary schools and upper elementary schools. Senior secondary pupils, however, with their involved timetables and examination system are one group which find it more difficult to visit the museum or gallery, but a good service can attract them to make occasional visits by providing special lectures or demonstrations, even if these have to be held outside school hours as is the case

⁵²Molly Harrison, "Museums in Education," Education Abstracts, 8:7, February, 1956.

in many American art museums and galleries. In regard to transportation of class groups to the art museum or gallery, Thompson⁵³ stresses that better transport facilities such as special buses be employed to encourage a fuller use of the museum by the schools at all grade levels.

VI. EDUCATIONAL ACTIVITIES WHICH TAKE PLACE IN ART MUSEUMS AND
GALLERIES BUT WHICH ARE NOT DIRECTLY CONNECTED
WITH MATERIALS ON EXHIBITION

Hinterreiter reports that in the year 1937, Arthur Lismer of Toronto made the statement:

Art Galleries the world over are feeling the pains of new life, when the dead and stately halls hung with more or less priceless masterpieces of other days feel the need of something more than sightseers and occasional visitors.⁵⁴

Arthur Lismer's statement points out the fact that art museums and galleries have more to offer to the public and especially to children than just the exhibition of art works. As was stated earlier, an art museum or gallery may play one of two roles so far as school education is concerned; it may either supplement the school curricula directly in the form of class visits to the institution or it may organize after school activities itself, using its own curriculum independent of that laid down for the schools. In relation to the types of educational activities which take place in art museums and galleries but which are not directly connected with materials on exhibition, it is the after school activities which constitute these types of educational services for children.

⁵³Thompson, op. cit., p. 303.

⁵⁴H. Gilda Hinterreiter, "Arthur Lismer, Artist and Art Educator," School Arts, 66:23, January, 1967.

Marantz,⁵⁵ in his study of the development of an art museum program, found that in attempting to help educate children in art, art museums are increasingly turning to organized classes within the museum itself. This effort, according to him, parallels the school's attempt to make use of the museum by bringing its own groups to the museum. Both of these methods of education point to the need for greater cooperative effort between museum and school staffs in order that better and more effective use can be made of the uniquely valuable material of art museums.

Hiller⁵⁶ states that the question is often raised as to the place of creative classes in the art museum. Should the museum offer such classes to children, or should the museum limit itself to the other museum functions mentioned earlier? There seems to be no general answer to this question. According to Hiller, where the art program in the schools is inadequate, the museum can provide a real service by offering creative classes for children in art making. Even where school art instruction is of a high order, there is still a need of added instruction for those individuals who are gifted, or with a special interest in art. Naeseth⁵⁷ recommends that museums with a studio art program should provide for several classrooms and space which can easily be converted for multiple purposes and that scheduled museum classes for talented children should be encouraged in each community now lacking this emphasis.

⁵⁵Marantz, op. cit., p. 86.

⁵⁶Carl Hiller, "Art in the Museum," Education and Art, Edwin Ziegfeld, editor (Paris: UNESCO, 1953), p. 102.

⁵⁷Hardean K. Naeseth, "A Study of the In-Museum Art Appreciation Program for Children in Four Major American Art Museums" (unpublished Doctor's dissertation, Pennsylvania State University, 1963), p. 170.

McLeish⁵⁸ reports that the art classes developed by Lismer at the Toronto Art Gallery presented an invaluable opportunity to promote the correlation between art in all its phases or drawing and painting, crafts and metal work, puppetry and stage, and costume designing, on the one hand, and the great fields of history and geography on the other. Each, Arthur Lismer believed, could contribute initiative and imaginative power to the other; and the insights which the children gained, even in their limited Saturday morning hours, could be carried into their everyday school work to help enliven and enrich their studies there. Furthermore, the example of successful project work through the Canadian art centers might to a degree promote similar experiments in Canadian school systems.

In addition to studio art classes provided for children by art museums and galleries, Tsuruta⁵⁹ states that art museums and galleries try to consolidate and establish continuity in their work with children by the systematic organization of such groups as children's clubs, lecture groups, special exhibitions for children, along with other valuable activities not directly connected with the institution's materials on exhibition. Sometimes, according to Winstanley,⁶⁰ arrange-

⁵⁸John McLeish, *September Gale* (J. M. Dent and Sons, Canada Limited, 1955), p. 145.

⁵⁹Soichiro Tsuruta, "The Role of Museums in Adult and Youth Education," International Journal of Adult and Youth Education, 1962, p. 93.

⁶⁰Barbara Winstanley, "The Use and Development of Museum Services for Schools," Yearbook of Education, George Bereday and Joseph Lauwerys, editors (London: Evans Brothers Ltd., 1960. p. 180.

ments are made to meet the special requirements of visiting schools or there is a rearranged syllabus of classes or demonstrations. Besides the systematic organization for groups of students, a few museums⁶¹ have a children's gallery with displays especially suited to the needs and interest of the younger patrons who do not necessarily visit the art museum or gallery as a part of a school group.

It is only recently, according to Harrison,⁶² that individual handicaps in children have become recognized in school organization, but a great number of museums, particularly in the United States, have been working with blind, deaf, and crippled children for many years. According to Harrison,⁶³ Grace Fisher Ramsey, who participated in an early study of museum services for children, revealed that providing special programs for children with handicaps is a field in which museums could, by the very nature of their materials, do much more than they do at present.

VII. EDUCATIONAL ACTIVITIES WHICH ARE CONDUCTED

AWAY FROM ART MUSEUM AND GALLERY PREMISES

Museum and gallery educational services and activities for schools are not restricted to the parent art museum or gallery.⁶⁴ In addition to the materials available for enjoyment in the museum or gallery itself, numerous institutions now provide rather extensive services designed to facilitate art education in the schools. Many art museums and galleries

⁶¹Victor Amico (ed.), The Visual Arts in General Education (A Report of the Committee on the Function of Art in General Education for the Commission on Secondary School Curriculum. New York: D. Appleton-Century Incorporated, 1940), p. 93.

⁶²Molly Harrison, "Museums in Education," Education Abstracts, 8:7, February, 1956.

⁶³Ibid.

⁶⁴Hiller, loc. cit.

have lending departments where schools may borrow original materials, slide collections, the latest books, articles, color reproductions, and other essential visual materials in the field of the visual arts. These types of museum and gallery services which are conducted away from the art museum and gallery take, as it were, the museum to the school.

Just as museum and gallery facilities for school group visits may range from passive acceptance of school groups to highly organized museum educational centres, so, too, may school museum loan services range from the occasional lending of isolated specimens in response to a request from schools within the community to large and varied collections of materials specially designed and arranged for classroom use and serving a wide area.⁶⁵

Some museums and galleries have trained leaders who assist the teacher in the selection and preparation of art materials and who visit the schools to help in their presentation. Most frequently, loan services are confined to schools within the city boundary, but they are of special value to schools too far from a public museum to make regular visits a practical possibility.⁶⁶ Nevertheless, the provision of such services is no substitute for visits but is properly complementary to them, which is the reason why museums catering to schools to a large extent usually make provision for both types of services. There are, of course, according to Winstanley, certain drawbacks inherent in a loan service.

Not only is the type of material circulated limited by such factors as size, weight, rarity or fragility, but the number of items lent to a school at one time is also limited, so that opportunities for the comparative examination of large numbers of related specimens is not possible in the way it is during a museum visit.⁶⁷

⁶⁵Winstanley, loc. cit.

⁶⁶Charles Gaitskell. Children and Their Art (Harcourt, Brace and Company, 1958), p. 392.

⁶⁷Winstanley, loc. cit.

There are also advantages, according to Winstanley.⁶⁸ For one thing, teachers can select the particular specimen they want to utilize and use it at the psychological moment in their normal classroom lesson or perhaps as part of a classroom exhibition, or integrate it with some project in which the children are engaged. Time and expense in travel for children are not involved and children are stimulated by the introduction of museum objects into their everyday surroundings where there are greater opportunities for handling or even using them, and where they remain long enough for each child to absorb and appreciate them at his own pace with the help of the teacher who is aware of the child's needs and interest.

One of the newest types of museum and gallery service for school use is the circulating exhibition, including both three dimensional materials and two dimensional materials. These exhibitions are shipped to the school, often a group within a defined radius constitutes a circuit, and for a reasonable fee or gratis, depending on the facilities of the museum, they receive a number of exhibitions planned to meet their current interest.

In addition to the educational service of providing loan and circulating exhibits to schools, lectures by travelling museum teachers may also be arranged away from the museum or gallery premises. The Cleveland Museum of Art⁶⁹ frequently sends travelling teachers with exhibition materials out to the schools to add a further dimension for the interpretation of museum materials.

⁶⁸Ibid.

⁶⁹Tsuruta, op. cit., p. 94.

Other methods used by art galleries and art museums for the diffusion of information concerning museum and gallery activities for children within the community and its schools may be by means of posters, publications such as books, catalogues and reproductions. The press and radio may also be listed under the educational services provided, but these do not take place within the art museum or gallery.⁷⁰ Many of the publications supplied by art museums and galleries supply reading materials for both student and teacher, and in some cases give excellent assistance in both technique and theory of art teaching.

The use of television in museum and gallery services is still another means of carrying the art museum's and gallery's work beyond its walls, and it has already been employed as an educational service by some museums. The television field is rich with infinite possibilities that have yet to be used extensively. With the advent of color television, the potentialities of television will be even greater. The International Council of Museums⁷¹ recommends that greater attention should be given to television because of its great potential in the educational field.

Activities which are conducted away from art museum and gallery premises are a part of the more progressive institutions and are aiding in the changing of the impression that museums and galleries are storage houses for antiquities, a cold, intellectual retreat for scholars only.

⁷⁰Carl Hiller, "Art in the Museum," Education and Art, Edwin Ziegfeld, editor (Paris: UNESCO, 1953), p. 102.

⁷¹UNESCO Regional Seminar on the Educational Role of Museums (Educational Studies and Documents No. 38. Paris: UNESCO, 1960), p. 33.

Many young people affiliated with communities in which museums and galleries provide these types of services are creating a new image that the art museum or gallery is a vital place where the treasures of ages may be enjoyed.

VIII. RESERACH RELATED TO ART MUSEUM EDUCATION

Among the earliest works dealing with the area of museum services for the education of youth were those conducted by Ramsey and Moore. Ramsey⁷² visited various museums in the United States in the mid thirties and recorded detailed descriptions of programs which these institutions were providing. Moore,⁷³ who was also concerned with the educational services provided by museums and galleries, studied various American museums and galleries whose entire programs were addressed to children.

In 1942, the American Association of Museums sponsored a study conducted by Theodore Low. Low⁷⁴ assessed the museum as a social instrument and from his findings requested that museums establish a clearer definition of the purpose and uniqueness of their respective institutions, consider the necessary extension of activities as public institutions, and finally, accept new theories of education as well as the use of all media of communication in its programs.

Naeseth,⁷⁵ in 1963, conducted a study to determine how four large

⁷²Irving Lieberman, "Libraries and Museums," Encyclopedia of Educational Research, Third Edition, Chester W. Harris, editor (New York: The MacMillan Company, 1960), p. 774.

⁷³Ibid.

⁷⁴Ibid., p. 775.

⁷⁵Hardean K. Naeseth, "A Study of the In-Museum Art Appreciation Program for Children in Four Major American Art Museums," (unpublished Doctor's dissertation, Pennsylvania State University, 1963).

museums in the United States were utilizing the educational potential in programs for children of the intermediate and upper elementary grades. His study revealed that research concentrating on the problems of museum education is rare, and that the major inadequacy of the American museum as seen in the studied institutions was the lack of sharing, between museums, of problems and solutions in their museum programs for children.

Marantz,⁷⁶ in 1962, investigated the area of museum education with the purpose of establishing an art museum program appropriate for the elementary schools. He surveyed the two major bodies of literature, art education and art museum education, and prepared a questionnaire which he sent to a jury of ten art educators and ten museum directors. The conclusions of his study tend to fall into three areas; creativity, appreciation, and the use of museum materials. Based on his findings, a guide was created combining theoretical material with specific suggestions for implementing a school art museum program.

In March, 1955, the Dominion Bureau of Statistics, under the leadership of Witworth,⁷⁷ conducted a survey of museums and art galleries in order to bring a former study conducted in 1938 up to date. The survey of 1955 dealt with museums and galleries across Canada in terms of staff, attendance, accommodation, and extension activities. The survey included all types of museums and galleries but did not go into depth to reveal the kinds of educational services being provided for children by art museums and galleries.

⁷⁶Kenneth Allan Marantz, "The Elementary School Museum Program in New York State; A Guide for its Creation and Development," (unpublished Doctor's dissertation, New York University, 1962).

⁷⁷Dominion Bureau of Statistics, Museums and Art Galleries (Reference Paper No. 57. Ottawa: Education Division, 1955).

IX. SUMMARY

The art museum and gallery is generally viewed by museum and gallery personnel as being primarily an educational institution and only secondarily a scholarly or research institution; it is a medium for recreation and amusement and an agency for the housing and improvement of collections. It is only through the acceptance by museum and gallery authorities of such a concept that the museum can be on the way toward taking its rightful place in providing high caliber educational services and activities for school age youth in art.

The concept that museum and art galleries have an important role to play in the aesthetic growth and education of children is of quite recent growth when one considers the time span represented by the objects located in such institutions. Educational services and programs for children have been organized around three basic services which encompass as many facets of the gallery or museum facilities as possible.

These activities, which are educational, are those which institutions invite children to take part in, viewing and studying the museum and gallery materials: those which invite children to the museum or gallery for activities not necessarily based on the museum or gallery collection; and finally, those activities which the museum or gallery takes to the youth in the community by way of lending exhibits for use within the classrooms of the schools.

Research about educational activities and services by museums and galleries is sparse because it is only within recent years that art educators have looked beyond the horizons of the classroom to realize

that other educational institutions are in existence within the community which can assist the art educator in providing richer and fuller aesthetic experiences for children.

CHAPTER III

THE RESEARCH DESIGN AND PROCEDURES

The International Council of Museums⁷⁸ identifies nine categories of museums. These are:

1. Art museums
Museums of painting, sculpture, applied arts, otherwise known as galleries in many parts of the world
2. Modern art museums
3. Archaeology and history museums
4. Ethnology and folklore museums
5. Natural science museums
6. Museums of science and technology
7. Regional museums
8. Specialized museums
9. University museums

Although all nine classifications of museums can contribute in varying degrees to the art education of children and adults, the investigator assumes that perhaps the greatest contribution for students would be derived from art museums and modern art museums because of the emphasis on painting, sculpture, architecture and the applied arts which are often found in the school art appreciation programs.

Public modern art museums, as separate institutions, do not exist

⁷⁸UNESCO Regional Seminar on the Educational Role of Museums
(Educational Studies and Documents No. 38. Paris: UNESCO, 1960), p. 38.

in Canadian centers⁷⁹ because contemporary art is usually housed with the public art museum's regular art collection.

The Canadian institutions included in this study consisted of public art galleries; art galleries connected with arts councils; and art galleries connected with libraries. The definition of gallery, according to UNESCO,⁸⁰ falls under the category of art museums. Other institutions included in this study are public museums affiliated with libraries.

I. SOURCES OF DATA

The findings in this study were based upon data obtained from the following public art museums and galleries in Canada.

1. Beaverbrook Art Gallery, Fredericton, New Brunswick.
2. National Gallery of Canada, Ottawa, Ontario.
3. Public Library and Art Museum, London, Ontario.
4. Art Gallery of Hamilton, Hamilton, Ontario.
5. Art Gallery of Toronto, Toronto, Ontario.
6. Willistead Art Gallery, Windsor, Ontario.
7. Mendel Art Gallery, Saskatoon, Saskatchewan.
8. Edmonton Art Gallery, Edmonton, Alberta.
9. Vancouver Art Gallery, Vancouver, British Columbia.
10. Art Gallery of Greater Victoria, Victoria, British Columbia.
11. Fathers of Confederation Art Gallery and Museum, Charlottetown,
Prince Edward Island.
12. Montreal Museum of Fine Arts, Montreal, Quebec.

⁷⁹Museums Directory of the United States and Canada (Washington: American Association of Museums, 1961).

⁸⁰UNESCO Regional Seminar on the Educational Role of Museums, loc. cit.

13. Kitchener-Waterloo Art Gallery, Kitchener, Ontario,
14. St Catharines and District Arts Council, St Catharines,
Ontario.
15. The Glenhyrst Arts Council, Brantford, Ontario.
16. The Calgary Allied Arts Centre, Calgary, Alberta.
17. Regina Public Library and Art Gallery, Regina, Saskatchewan.
18. Brandon Allied Arts Council, Brandon, Manitoba.
19. The Niagara Falls Museum, Niagara Falls, Ontario.
20. New Brunswick Museum, Saint John, New Brunswick.
21. Nova Scotia College of Art Museum, Halifax, Nova Scotia.
22. Newfoundland Museum, St John's, Newfoundland.
23. Musée De La Province, Quebec City, Quebec.
24. Nutana Collegiate Institute Memorial Library, Saskatoon,
Saskatchewan.
25. Royal Ontario Museum, Toronto, Ontario.
26. Glenbow Foundation Art Gallery, Calgary, Alberta.

Art museums and galleries (1-13) are identified by the Dominion Bureau of Statistics⁸¹ as being the principal public art galleries and museums in Canada.

Three of the more important galleries connected with arts councils, according to the Dominion Bureau of Statistics,⁸² include institutions (14-16). Institutions (17-26) were selected for the purpose of this study because they were identified by the Museums' Directory of the United

⁸¹Dominion Bureau of Statistics, Canada Yearbook: 1966. Canada Yearbook Handbook and Library Division (Ottawa: Queen's Printer and Controller of Stationery, 1966), p. 374.

⁸²Ibid.

and Canada⁸³ as housing art collections for public viewing

Institutions not included in the study because they did not reply to the questionnaire or follow up letter include:

1. Winnipeg Art Gallery, Winnipeg, Manitoba.
2. Sarnia Public Library and Art Gallery, Sarnia, Ontario.

II. DESIGN OF THE INSTRUMENT AND DATA COLLECTION

To obtain the information required for this study the investigator corresponded with art museum and gallery directors across Canada and examined two major bodies of literature and research concerning the theory and practice of art education and art museum education. In order to obtain an understanding of art museums and gallery educational services for children, the two major bodies of literature and research were examined in relation to such topics as the educational activities which take place in museums and galleries but which are not directly connected with materials on exhibition; educational activities which take place in museums and galleries based on materials on exhibition; and finally, educational activities which are conducted away from art museum and gallery premises.

The information obtained from the related literature and through correspondence with art museum and gallery directors served as the basis in designing the self-administered questionnaire which was the instrument used in obtaining data for analysis and interpretation. The questionnaire, developed in this way, not only collected data but also represented

⁸³Museums Directory of the United States and Canada, loc. cit.

the criteria for the types of services art museums and galleries could provide for students in Canadian centers.

The questionnaire, consisting of forty-three questions, included in Appendix A is categorized under seven sections relating to the three sub-problems of the study which are defined in Chapter I. The seven sections of the questionnaire were prepared to investigate the following areas:

1. Art museum and gallery staff providing educational services for children.
2. Class visits by school age youth to art museums and galleries.
3. Loan and circulating exhibits.
4. Printed materials possessed, distributed, or contributed to by art museums and galleries.
5. Use of art museum and gallery staff in schools.
6. In-museum and gallery activities for children.
7. Art classes sponsored or conducted by art museums and galleries.

Before the final form of the questionnaire was prepared and distributed to the respondents, a pilot administration was conducted with the Edmonton Art Gallery staff and others. This led to revision and deletion of certain questions and the addition of other items. The data from this initial response were summarized through rather rough tables to determine whether the responses could be tabulated satisfactorily and whether meaningful answers to the major questions would be forthcoming.

The final form of the questionnaire was mailed individually to the directors of the art museums and galleries surveyed in this study.

accompanied by a short letter of introduction, included in Appendix B, along with stamped, addressed envelopes for its return. Three weeks later, follow-up letters, included in Appendix B, accompanied by a second copy of the questionnaire was sent to the directors who had not yet responded to the initial request.

Completed questionnaires were received from eleven art galleries, eight museums housing art collections, four galleries connected with arts councils, and three art galleries and museums affiliated with libraries, making a total of twenty-six respondents. The total number of questionnaires distributed and returned is shown in Table I. The findings of this study are based on 92.9 per cent return of the completed questionnaire.

TABLE I

DISTRIBUTION OF QUESTIONNAIRES AND NUMBER OF RETURNS

Institutions	Distributed	Responded	% responding
Art galleries	12	11	91.7
Museums housing art collections	8	8	100.0
Galleries connected with arts councils	4	4	100.0
Art galleries and museums affiliated with libraries	4	3	75.0
Total	28	26	92.9

III. ORGANIZATION AND TREATMENT OF DATA

Detailed information concerning the institutions' responses to the various sections of the questionnaire relating to the types of educational services provided by art museums and galleries used in this study is shown in Table II.

TABLE II

ART MUSEUM AND GALLERY RESPONSE TO SECTIONS OF THE QUESTIONNAIRE

Education Services	Art Museums and Galleries Reporting Education Services	
	Number	% of Sample
<u>Section A.</u>		
Staff providing educational services	22	84.6
<u>Section B.</u>		
Class visits	24	92.3
<u>Section C.</u>		
Loan exhibits	11	42.3
Circulating exhibits	8	30.8
<u>Section D.</u>		
Printed materials	15	57.7
<u>Section E.</u>		
Museum and gallery staff in schools	10	38.5
<u>Section F.</u>		
In-museum and gallery activities	20	76.9
<u>Section G.</u>		
In-museum and gallery art classes	17	65.4
Number Reporting	26	
Total Sample	26	

The method used throughout this study is descriptive. A concentrated effort was made to gather accurate data, and from this, to describe

the educational services and activities provided by Canadian art museums and galleries for students.

The information relating to the three sub-problems of the study was classified, and frequencies obtained were reported and analyzed for each separate problem under study. The data from all the questions has been presented in tabular form to provide greater clarity in interpretation.

CHAPTER IV

ART MUSEUM AND GALLERY SERVICES PROVIDED FOR STUDENTS

VISITING ART MUSEUMS AND GALLERIES

As was described in Chapter II, the Review of Related Literature and Research, educators would agree that the greatest value of the museum or gallery to students is gained by a visit whenever this is possible. The significance for students in seeing original objects which can supplement the art learning experiences developed in the school classroom is recognized as being the major contribution of such visits.

The purpose of this chapter is to describe the types of educational services art museums and galleries provide for students visiting these institutions. In describing the educational services this chapter attempts to answer the following questions.

1. What staff positions are in existence in art museums and galleries for the provision of educational services for school age students?
2. Do art museums and galleries accommodate class visits by school age students and, if so, when are such visits accommodated?
3. What art museum and gallery personnel are responsible for the guiding of class groups of students while they, as a group, make visits to art museums and galleries?
4. How are collections and exhibitions of art works studied by class groups of students while visiting art museums and galleries?
5. What types of building facilities are provided for the use of

- the students while they are visiting art museums and galleries?
6. What kinds of audio-visual materials are used with students to augment or correlate with the art museum and gallery collections?
 7. What are art museum and gallery directors' opinions concerning class visits to their respective institutions?

STAFF

Staff providing educational services for students.

The staff positions in existence for the provision of educational services for students, as reported by institutions studied, are shown in Table III. Of the 26 institutions studied, 22 or 84.6 per cent provide museum or gallery staff to aid in the educational services for students.

The greatest number of staff positions in the art museums and galleries studied are those held by teachers in the institutions' art classes. Docents or guides occupy the second largest number of positions. Because only one position is usually available for an educational director in art museums and galleries, the number of persons holding this position is naturally limited. From the institutions participating in this study, 12 educational director positions were occupied. Of these, 10 institutions reported having a full time educational director while 2 reported that they had a part time educational director.

The lack of close liaison between the gallery or museum and the local school system at the administrative level is evident when one notes the limited number of art museums and galleries reporting museum-school board coordinators. Of the 22 institutions reporting staff positions providing educational services for children only 3 reported having a full time museum-

TABLE III

ART MUSEUM AND GALLERY STAFF PROVIDING
EDUCATIONAL SERVICES FOR STUDENTS

Staff Positions	Museums and Galleries Reporting Staff Positions	
	Number	% of Sample
<u>Director.</u>		
Full time director	14	53.8
Part time director	-	-
Total	<u>14</u>	<u>53.8</u>
<u>Educational Director.</u>		
Full time educational director	10	38.5
Part time educational director	2	7.7
Total	<u>12</u>	<u>46.2</u>
<u>Art Teachers.</u>		
Full time art teachers	6	23.1
Part time art teachers	14	53.8
Total	<u>20</u>	<u>76.9</u>
<u>Docents and Guides.</u>		
Full time docents and guides	3	11.5
Part time docents and guides	15	57.7
Total	<u>18</u>	<u>69.2</u>
<u>Museum-School Board Co-ordinator.</u>		
Full time school board coordinator	3	11.5
Part time school board coordinator	6	23.1
Total	<u>9</u>	<u>34.6</u>
<u>Other.</u>	-	-
Number Reporting	22	84.6
Total Sample	26	

school board coordinator whose responsibility is to arrange for the school population within a community to make maximum use of museum and gallery facilities. Six institutions reported that a museum-school board coordinator was a part time position.

Additional positions not originally listed on the questionnaire for providing educational services for students included such positions as a full time audio-visual specialist whose responsibility was to issue and manage extension activities. One institution reported that art students from a local university were employed to aid in various staff positions provided by the art museum as part of their training in art education. Another institution reported having an art education consultant to act in a supervisory capacity for the educational services being provided.

CLASS VISITS BY STUDENTS TO ART MUSEUMS AND GALLERIES

Class visits.

The number of institutions accommodating class groups of students for visits through their museum or gallery, and the number of institutions providing special tours for students while accompanied by the classroom teacher is shown in Table IV.

Only 2 of the 26 art museums and galleries surveyed in this study do not arrange for class visits by school groups of students. Of the 24 art museums and galleries providing for class visits, 22 provide conducted tours, while 2 institutions provide for class visits but do not provide museum or gallery staff for tours if students are accompanied by their classroom teacher.

Of the 24 institutions providing for class visits for groups of

students, 10 institutions report that special printed guides are provided to teachers on proper procedures for a worthwhile class visit.

TABLE IV
CLASS VISITS AND CONDUCTED TOURS

Activity	Museums and Galleries Reporting Number	Reporting % of Sample
Class Visits	24	92.3
Conducted Tours	22	84.6
Printed Guides on Procedures for Class Visits	10	38.5
Number Reporting Total Sample	24 26	92.3

Number of class visits.

The approximate number of class visits made by students to art museums and galleries during a twelve month period is shown in Table V.

A majority of the institutions reported that the most frequent category of class visits is from 0 to 500 per year. Four institutions report that class visits by 500 to 1,000 groups are most common. Only 3 institutions reported that they accommodate more than 2,000 class groups during a one year period. One institution reported that it had no record of the approximate number of class visits made during a one year period.

Period of the day class visits are made.

Table VI shows the most popular periods of the day for class visits to the museum or gallery according to 24 reporting institutions.

TABLE V

APPROXIMATE NUMBER OF CLASS VISITS TO ART MUSEUMS AND GALLERIES

Number of class visits per year	Museums and Galleries Reporting Class Visits	
	Number	% of Sample
0- 500 class visits	16	61.5
500-1000 class visits	4	15.4
1000-1500 class visits	-	-
1500-2000 class visits	-	-
2000- class visits	3	11.5
No record	1	3.8
Number Reporting	24	92.3
Total Sample	26	

TABLE VI

PERIOD OF THE DAY CLASS VISITS ARE ACCOMMODATED

Class Visits	Museums and Galleries Reporting Class Visits	
	Number	% of Sample
During school hours	20	76.9
After school hours	1	3.8
Equal number during and after school hours	1	3.8
Weekends with teacher of the class	1	3.8
No Response	1	3.8
Number Reporting	24	92.3
Total Sample	26	

Twenty institutions reported that most class visits by school age children are made during the regular school hours. Only one institution reported that class visits by school groups are made after school hours. One institution reported that an equal number of visits are made during and after school hours. Only one institution reported that teachers accompanied class visits on weekends.

Persons responsible for guiding class groups of students through art museums and galleries.

Table VII shows the persons responsible for the guidance of class groups of students through the art museum or gallery. Docents or guides who are employed for the purpose of guiding visitors through the museum or gallery are the persons most frequently used for the guiding of class groups through the art museum or gallery when accompanied by the classroom teacher. Ten institutions reported that directors carried out this responsibility. Eight institutions reported that the classroom teacher of the group is responsible for the guiding of their charges while attending the art museum or gallery. Only 3 institutions reported that it is the responsibility of the educational director to provide this service.

Other persons responsible for guiding class groups of students through the museum or gallery not originally included in the questionnaire include trained teachers, both permanent and occasional, and, as reported by one institution, a librarian guides class groups of students.

TABLE VII

PERSONS RESPONSIBLE FOR GUIDING CLASS GROUPS
OF STUDENTS THROUGH THE ART MUSEUM OR GALLERY

Guide	Museums and Galleries Reporting Guides	
	Number	% of sample
The classroom teacher of the class group	8	30.8
Museum or gallery director	10	38.5
Docents or guides	15	57.7
Educational director	3	11.5
Other	2	7.7
Number Reporting	24	92.3
Total Sample	26	

Methods of interpretation of art museum and gallery materials.

Table VIII indicates how 24 art museums and galleries represented in this study interpret their museum and gallery objects to visiting groups of students.

From the literature related to the museum educational program, four major methods were found to be most commonly used for the interpretation of art works with visiting groups of students. Of the four methods of interpretation the most frequent use is made of the lecture and questioning methods of interpretation. Of the 21 institutions using the lecture method of interpretation, 15 reported that museum and gallery staff aided with the interpretation while 6 reported that the lecture method was handled by the classroom teacher of the group of students.

Of the 20 institutions using the questioning method of interpretation,

TABLE VIII

ART MUSEUM AND GALLERY METHODS OF STUDYING MUSEUM AND GALLERY MATERIALS WITH CLASS GROUPS OF STUDENTS

Methods used in studying museum and gallery materials	Museums and Galleries Reporting			
	Method	Prevalent Method	Method	Prevalent Method
	No.	% of Sample	No.	% of Sample
<u>Lecture.</u>				
By gallery or museum staff	15	57.7	12	46.2
By classroom teacher of the group	6	23.1	4	15.4
Total	21	80.8	16	61.6
<u>Questions.</u>				
By gallery or museum staff	16	61.5	8	30.8
By classroom teacher of the group	4	15.4	2	7.7
Total	20	76.9	10	38.5
<u>Discussions.</u>				
By gallery or museum staff	13	50.0	8	30.8
By classroom teacher of the group	2	7.7	2	7.7
Total	15	57.7	10	38.5
<u>Canned Lectures</u>	3	12.0	-	-
No Response	-	-	1	3.8
Number Reporting	24	92.3	23	88.5
Total Sample	26			

16 reported that museum and gallery staff directed the procedure while 4 institutions indicated that the classroom teacher of the group led the pupils through questioning in the interpretation of the museum and gallery objects.

Discussion as a method of aiding in the interpretation of works with students was reported as being used by 15 art museums and galleries. Thirteen reported that the leading of the discussion was by gallery or museum staff while 2 institutions reported discussions being directed by

the teacher in charge of the group of individuals.

The use of canned lectures as a means of aiding in interpretation was the least common method employed by art museums and galleries with only 3 institutions using this method for study.

It is interesting to note that in all four categories of interpretation, the museum and gallery staff are more often employed in all areas of interpretation than the teacher of the group who brought the class to the museum or gallery.

Most prevalent methods of interpretation of art museum and gallery materials.

The most prevalent of the various methods of studying art museum and gallery objects with students are also shown in Table VIII.

The most frequent method of studying art works with students is the lecture method being reported by 16 institutions. Of the 16 institutions reporting the lecture method as being the most common procedure, 12 institutions reported that lectures were handled by gallery or museum staff while 4 institutions reported the class teacher of the group conducted the lecture.

Questioning and discussion methods of interpretation were reported as being the second most common procedure for studying museum and gallery objects. Eight institutions reported questions conducted by gallery or museum staff while 2 institutions reported that questions were conducted by the classroom teacher of the group.

Eight institutions reported discussions led by gallery or museum staff as being the most common procedure for studying art works with students while 2 institutions reported that discussions led by the classroom teacher of the group was the most frequent occurrence.

None of the 23 institutions reporting on the most common procedure of interpretation listed canned lectures as being the most common method. One institution did not respond to the question.

Building facilities.

As was reported in the review of related literature, many art museums and galleries do not favor the use of special building facilities other than the main picture gallery for students while they are visiting the art museum or gallery. Of the 24 institutions providing services for class visits of students, only 11 reported that they provided special building facilities for class visits. Table IX shows the building facilities provided by the 11 institutions reporting such accommodation for students visiting their institutions.

TABLE IX

BUILDING FACILITIES PROVIDED FOR USE BY CLASS GROUPS
OF STUDENTS WHILE VISITING ART MUSEUMS AND GALLERIES

Building facilities	Museums and Galleries Reporting Building Facilities	
	Number	% of Sample
Library	7	26.9
Special Children's gallery	6	23.1
Auditorium	6	23.1
Special lecture rooms	5	19.2
Other	-	-
Number Reporting	11	42.3
Total Sample	26	

The primary building facility in art museums and galleries provided for use by class groups while visiting such institutions is the library, being

reported by 7 institutions. The second most prevalent building facilities being provided by 6 institutions include special galleries for children and auditoriums for special lectures. Special lecture rooms are provided only by 5 institutions because most of the interpretation of museum and gallery materials takes place within the picture gallery.

Educational aids used by art museums and galleries to augment museum and gallery collections.

The types of audio-visual educational aids used by art museums and galleries with students visiting their institutions to augment their collections are shown in Table X.

TABLE X

EDUCATIONAL AUDIO-VISUAL MATERIALS USED BY ART MUSEUMS
AND GALLERIES TO AUGMENT COLLECTIONS

Types of educational aids	Museums and Galleries Reporting Educational Aids	
	Number	% of Sample
Films	12	46.2
Reproductions	8	30.8
Filmstrips	7	26.9
Tape recordings	3	11.5
Slide collections	9	34.6
Other	-	-
Number Reporting	15	57.7
Total Sample	26	

Of the 24 art museums and galleries accommodating class visits by school groups of students only 15 institutions reported using educational audio-visual aids in addition to the actual museum or gallery collections.

There is a feeling by many in the educational work of museums and galleries that children should be exposed only to original works or materials while visiting the gallery or museum because the viewing of original materials is the main reason for class visits.

The most frequent types of educational aids used by museums and galleries reporting are films, slide collections, reproductions of art works, and filmstrips. Only 3 institutions reported using tape recordings dealing with the discussion and explanation of museum and gallery objects. None of the galleries or museums listed additional materials for supplementing the art museum and gallery collections.

Art museum and gallery officials' opinions concerning school visits by class groups of students.

Table XI indicates the professional opinions of museum and gallery officials concerning school visits by class groups of students to their institutions.

The following observations appear significant:

1. Teachers taking class groups of students on visits to art museums and galleries make advance notice of intended visits by their classes.
2. Art museums and galleries have a close liaison with local school systems for the sharing of their facilities with schools within the community.
3. Art museums and galleries are adequately designed (adequate space, suitable collections etc.) for visits by class groups of students.
4. Full use is not being made of the facilities provided by art

TABLE XI

ART MUSEUM AND GALLERY OFFICIALS' OPINIONS
CONCERNING SCHOOL VISITS BY CLASS GROUPS

Statement	Museums and Galleries Reporting			
	No <u>Responses</u>	% of <u>Yes</u> Sample	% of <u>No</u> Sample	
Extensive use is being made of facilities by teachers and their classes within the community.	9	34.6	15	57.7
Students are adequately prepared to know what to look for before they make the actual visit to the museum or gallery.	2 7.7	5 19.2	17 65.4	
Teachers of class groups of students usually make a visit in advance to the actual visit by the class group.	2	7.7	22	84.6
The museum or gallery is adequately designed (adequate space, suitable collections etc.) for visits by class groups of children.	17	65.4	7	26.9
Teachers usually give advance notice of an intended visit by their classes.	23	88.5	1	3.8
Your institution has a close liaison with local school systems for the sharing of your facilities with the schools within the community	1 3.8	19 73.1	4 15.4	
Number Reporting	24 (92.3% of total sample)			
Total Sample	26			

TABLE II

ART MUSEUM AND GALLERY VISITATION: ON-TOUR
CONCERNING SCHOOL VISITS BY CLASS GROUPS

Statement	Responses
Exhibits are in being and at location of location and their classes within the community.	S 7.7
Students are extremely positive to learn what is being done they make the school visit to the museum or gallery.	S 7.7
Students are extremely positive to learn what is being done they make the school visit to the museum or gallery.	S 7.7
The museum or gallery is accessible to all students, and exhibits are in being and at location of location.	S 7.7
Students are extremely positive to learn what is being done they make the school visit to the museum or gallery.	S 7.7
The museum or gallery is accessible to all students, and exhibits are in being and at location of location.	S 7.7
Students are extremely positive to learn what is being done they make the school visit to the museum or gallery.	S 7.7
The museum or gallery is accessible to all students, and exhibits are in being and at location of location.	S 7.7

Number Reporting 24 (92.3% of total sample)
Total Sample 26

museums and galleries within the community by teachers and their classes.

5. Students are not adequately prepared to know what to look for before they make the actual visit to the art museum or gallery.
6. Teachers of class groups of students do not prepare adequately in advance of the actual visit by their classes to the museum or gallery. Teachers do not generally make an advance visit to the art museum or gallery to prepare their classes for what to expect when they do visit.

SUMMARY

This chapter has presented the art museum and gallery services provided for students while visiting the art museum or gallery.

Art museum and gallery staff positions for the administration and conduct of special services for students are varied and are provided by 22 or 84.6 per cent of the 26 institutions studied in this investigation. The primary service for students by institutions providing educational programs is that of the accommodation of class groups of students to view objects located within the art museum or gallery. Accommodation for class visits was provided by 24 or 92.3 per cent of the institutions surveyed.

Conducted tours of class groups are provided by 22 institutions while two institutions provide for class visits but do not provide museum or gallery staff for tours if students are accompanied by their classroom teacher.

The number of class groups visiting art museums and galleries vary in number according to the individual facilities and amenities of the institutions. The largest number of class visits accommodated by 16 of

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the institutions included up to 500 class visits per year. The class groups attending institutions are accommodated by 20 of the institutions during school hours. Few institutions have class groups making visits after school hours or on weekends.

While attending art museums and galleries, 15 of the 26 institutions have the docents or guides conduct the groups through the institution with the teachers of the groups also accompanying the docent or guide and the children.

Of the methods of interpretation of art works, the most frequent method of study as reported by 21 institutions is through lectures about art works. Discussions and questions led by gallery or art museum staff are also prevalent methods of interpretation.

Students attending institutions as a group are exposed to museum and gallery objects in the major part of the gallery or museum. Only 11 or 42.3 per cent of the institutions reported having had special building facilities for use during visits by class groups of students.

The use of educational audio-visual aids other than the original objects housed in the art museum or gallery are employed by 15 or 57.7 per cent of the institutions. As was the attitude towards the special use of classrooms for the accommodating of class visits, there is a similar feeling by many museum and gallery personnel that children should be exposed only to original works while visiting the gallery or museum because the viewing of original works is the main reason for class visits.

There appears to be certain aspects of museum and gallery visits by students which are common to art museum and gallery administrators. According to 24 respondents, the following opinions appear significant.

Full use is not being made of the facilities provided by art museum and galleries within communities by teachers and their classes. Of the school groups visiting institutions there appears to be a lack of foresight on the part of students on what to expect from such a visit. Teachers of the groups are partially to blame for this lack of appropriate orientation of their students because teachers of the groups do not usually make advance visits to the institutions in order to survey what aspects of the museum or gallery would be most significant for their particular groups of students. However, because of museum and gallery policy, teachers do notify the art museum or gallery in advance of an intended visit. Most institutions report that their facilities are adequate for school group visits. A close liaison with local school systems for the sharing of facilities appears to be evident with most art museums and galleries.

CHAPTER V

ART MUSEUM AND GALLERY EDUCATIONAL SERVICES NOT DIRECTLY CONNECTED WITH MATERIALS ON EXHIBITION

Enjoyment is of prime importance in any educational service or activity art museums or galleries provide for their visitors. Because of this philosophy, art museums and galleries have an important role in encouraging constructive use of student's leisure time. The advantages of providing for students educational services which are not directly connected with materials on exhibition such as clubs, art classes and others, have been reviewed in the chapter concerning the related literature and are not only cultural but also serve to promote the value of the visual arts and encourage young people to develop interests possibly leading to the choice of a profession in the arts.

This chapter presents the findings of art museums and galleries in two categories. The first category concerns the in-museum and gallery art activities for students, and the second category refers to the in-museum and gallery service of studio art classes. A summary of the in-museum and gallery art activities and services concludes this chapter.

This chapter attempts to answer the following questions concerning the art museum and gallery educational services and activities being provided for students which are not directly connected with materials on exhibition.

1. What intra-mural activities are provided by art museums and galleries which are not directly connected with materials on exhibition or in collections?

2. Are art classes provided or sponsored by art museums and galleries? If so, what are the admission requirements for students desiring to partake of such classes?
3. What age groups of students are accommodated by art museums and galleries in their art classes, and what is the total enrollment of all of these age groups?
4. What kinds of art experiences are provided by art classes? Who is responsible for the art museum or gallery art class curriculum?
5. Where and during what months, days, and times are art museum and gallery art classes conducted?

IN-MUSEUM AND GALLERY ACTIVITIES FOR STUDENTS

AS PROVIDED BY ART MUSEUMS AND GALLERIES

In-museum and gallery art activities.

Of the 26 art museums and galleries surveyed in this study, 20 or 76.9 per cent provide in-museum and gallery educational activities for students which are not directly connected with materials on exhibition. The nature and extent of in-museum and gallery educational activities for students is shown in Table XII.

Of all the activities provided for school students which occur within the walls of art museums and galleries, the annual exhibition of museum and gallery students' art works is the most popular, having been reported by 18 of the art museums and galleries surveyed. The probable reason for the popularity of this activity is that 17 of the institutions provide art classes which would account for the availability of students' work for annual exhibitions. Sixteen institutions reported that they arranged

TABLE XII
IN-MUSEUM AND GALLERY ACTIVITIES FOR STUDENTS
AS PROVIDED BY ART MUSEUMS AND GALLERIES

Museum and gallery activities	Museums and Galleries Reporting Museum and Gallery Activities Number	% of Sample
Special exhibits for school students	16	61.5
Annual exhibitions of students' art works	18	69.2
Art clubs	2	7.7
Demonstrations of art techniques for school students	9	34.6
Art classes provided or sponsored by art museums and galleries	17	65.4
Special programs for culturally deprived children	4	15.4
Public lectures for school students	2	7.7
Special programs for students with physical handicaps	2	7.7
Other in-museum and gallery activities	4	15.4
Number Reporting	20	76.9
Total Sample	26	

special exhibits for children's viewing based on materials the museum or gallery possessed or obtained from other institutions and organizations. The demonstration of art making techniques for school students was reported by 9 of the institutions as being an in-museum and gallery activity. Art clubs, public lectures, and special programs for school students with physical handicaps were three services which receive very limited provision by art museums and galleries.

Among other in-museum and gallery activities for school students not originally listed on the questionnaire were such activities as family days sponsored by women's volunteer groups, teen nights, special children's afternoons and film programs. One institution reported that it plans to work more closely with the local board of education and to encourage a pilot project consisting of a history of art course for all the advanced art classes in the city.

Because of the lack of personnel specially trained in working with students with handicaps, most institutions do not provide special services for these individuals. One art museum does, however, utilize art education students in their final year of studies to participate in special programs for handicapped students.

ART CLASSES

Age groups attending art gallery and museum art classes.

Table XIII shows the various age groups accommodated within art classes at the 17 art museums and galleries providing this service.

The largest number of students accommodated in art classes are between 6 and 12 years of age. The second largest group of students

attending art classes are 13 to 16 years old. The 16 to 18 year age group and the 3 to 5 year age groups constitute the third and fourth largest age groups of students respectively.

TABLE XIII

AGE GROUPS AND LARGEST ENROLLMENT OF STUDENTS ACCOMMODATED
WITHIN ART MUSEUM AND GALLERY ART CLASSES

Age groups of students	Museums and Galleries Reporting			
	Age Groups		Largest Enrollment	
	Number	% of Sample	Number	% of Sample
3- 5 years of age	7	26.9	2	7.7
6-12 years of age	16	61.5	11	42.3
13-16 years of age	15	57.7	5	19.2
16-18 years of age	10	38.5	2	7.7
Number Reporting	17	65.4	17	65.4
Total Sample	26		26	

Age groups having the largest enrollment in art classes.

The age groups having the largest enrollment of the various age groups attending art museum and gallery art classes are also shown in Table XIII.

The largest enrollment of all age groups attending art classes at art museums and galleries is the 6 to 12 age groups followed by the 13 to 16 year old group. Two institutions respectively report that the 3 to 5 and 16 to 18 year age groups represent the largest art museum and gallery art class enrollment.

Enrollment of art classes.

The total number of students enrolled in art museum and gallery art classes in the 17 institutions providing art classes is shown in Table XIV.

TABLE XIV
ART CLASS ENROLLMENT

Total Enrollment	Museums and Galleries Reporting Enrollment	
	Number	% of Sample
0-100	3	11.5
101-200	6	23.1
201-300	2	7.7
301-400	-	-
401-500	1	3.8
501-600	-	-
601-700	-	-
701-800	2	7.7
801-900	1	3.8
901-	-	-
No Response	2	7.7
Number Reporting	17	65.4
Total Sample	26	

Of the 17 institutions providing art classes, 15 institutions were able to supply figures of pupil enrollments. Only one institution did not have a record of its enrollment while a second institution had just

discontinued its art classes due to a shortage of teaching staff.

Art class fee and responsibility of payment.

Of the 17 art museums and galleries providing art classes for students in their communities, Table XV, shows the number of art museums and galleries reporting fees for the art classes. Fees are charged by 16 institutions while only one institution provides art classes free of charge.

TABLE XV

ART CLASS FEE AND RESPONSIBILITY OF PAYMENT

Fees and Responsibility of Payment	Museums and Galleries Reporting Number	% of Sample
<u>Fees.</u>		
Fees required	16	61.5
No fee required	1	3.8
Number Reporting	17	65.4
Total Sample	26	
<u>Responsibility of Payment.</u>		
Student	16	61.5
Museum or Gallery	-	-
Local school board	-	-
Other	-	-
Number Reporting	16	61.5
Total Sample	26	

All of the 16 art museums and galleries charging a fee for art classes report that the responsibility for the payment of fees is that of

the student attending the classes. This is also shown in Table XV.

For children from poorer backgrounds or whose parents cannot or will not pay class fees, some institutions which charge fees will provide sponsored tuition, and have the art gallery or museum budget underwrite all programs. One institution which charges fees does not require children of members of the art gallery to pay. Several institutions report special scholarships provided for promising students in the upper school grades. Most institutions reported that fees are not insisted upon where circumstances indicate that this would prohibit a child from taking part in the museum or gallery art classes.

Admission policies for museum and gallery art classes.

Admission policies for students attending art classes at art museums and galleries are shown in Table XVI.

Admission to the art classes is reported by 15 institutions as being open to any student desiring to take part in this service, while 2 institutions desire that attendance at the art classes be based on recommendations from the classroom teacher of the student. No institution requires having admission tests or any other special admission procedures for students desiring to take part in the institution's art classes.

Several institutions report that special priority is given to the children of members of the art gallery or museum. One institution reported that recommendation from the classroom teacher is accepted for art classes only in the case of gifted adolescents.

Special directors for art museum and gallery art classes.

Table XVII shows the number of art museums and galleries having special directors for the administration of the art classes.

TABLE XVI

ADMISSION PROCEDURES FOR ART MUSEUM AND GALLERY ART CLASSES

Admission procedures	Museums and Galleries Reporting Admission Procedures	
	Number	% of Sample
Admission open to any student	15	57.7
Recommendation from the classroom teacher	2	7.7
Admission tests	-	-
Other	-	-
Number Reporting	17	65.4
Total Sample	26	

TABLE XVII

SPECIAL DIRECTORS FOR ART MUSEUM AND GALLERY ART CLASSES

Special Directors	Museums and Galleries Reporting	
	Number	% of Sample
No special director for art classes	4	15.4
Affiliated with local school systems	6	23.1
Other	2	7.7
Number Reporting	12	46.2

Of the 17 art museums and galleries providing art classes for school age children, only 8 institutions reported having a special director for these art classes. Of these 8 institutions having a special director, 6 art museums and galleries have a director affiliated with a local school system in the community. Two institutions reported having a special director for the art classes but neither of these institutions have a special director affiliated with a local school board.

In-museum and gallery art class curriculum and curriculum development.

Of the 17 art museums and galleries providing art classes, 12 institutions reported that they follow a prescribed curriculum, Table XVIII.

TABLE XVIII

PERSONS RESPONSIBLE FOR ART MUSEUM
AND GALLERY ART CLASS CURRICULUM

Curriculum Designer	Museums and Galleries Reporting Number	% of Sample
Museum or gallery director	2	7.7
Educational director	9	34.6
Museum or gallery director and educational director	1	3.8
Local school board	-	-
Number Reporting	12	46.2
Total Sample	26	

Of the 12 institutions providing a prescribed curriculum, 9 institutions reported that the responsibility for its development was that

of the educational director for the art museum or gallery. Two institutions reported that the responsibility for the design of the art curriculum rested with museum or gallery directors. One institution reported that the art class curriculum is developed by the museum or gallery director in cooperation with the educational director. None of the 12 institutions providing a prescribed curriculum followed a prescribed curriculum as set down by local school boards or provincial departments of education. Two institutions reported that the curriculum is supervised by an art education consultant. One institution has a supervisor of painting classes aid in curriculum development while another institution reported that an art association which is a member of an arts council is responsible for planning its curriculum.

Types of art museum and gallery art class activities.

The art making and appreciation activities prescribed by provincial departments of education in their courses of study served as the criteria for determining the types of art activities art museums and art galleries could provide in their art classes. The primary purpose for using these sources was to represent the widest possible scope of art learning activities art museums or galleries could provide for students in their classes.

Art making experiences.

Table XIX reveals the variety of art experiences along with the responses from the 17 institutions of the types of experiences they provide for the students attending art classes.

The largest number of art activities being provided by art museums

and galleries are in the domain of art making experiences. Painting and drawing are the most frequent types of activities being provided by all institutions reporting art classes for students. Three dimensional art making experiences such as modeling with pliable materials is the second most frequent art activity being provided by 15 institutions. Nine institutions reported provision for activities including printmaking, constructing and building with resistant materials, and puppetry and theatre. The least frequent type of art making activity is pottery and ceramics, offered by only 5 institutions.

Art appreciation experiences.

The art appreciation experiences and the extent of these activities as provided by art museum and gallery art classes are also shown in Table XIX.

Art appreciation activities are less frequent than are the art making activities in in-museum and gallery art classes. Of the various activities directing attention to the appreciation of art works, organized lessons in art appreciation based on museum and gallery objects are the most frequent activity being reported by 6 institutions. Studies of art in the home, industry, and commerce are the second most prevalent types of appreciation activities, followed in frequency by formal lessons in the appreciation of art. The area of architecture and the study of its qualities is the least frequent of all in-museum and gallery art activities for students, being reported by only one institution in the study.

Accommodation of art classes.

Building facilities and their amenities often prohibit art museums

TABLE XIX

TYPES OF ART MUSEUM AND GALLERY ART ACTIVITIES

Art Museum and Gallery Art Class Activities	Museums and Galleries Reporting Art Activities	
	Number	% of Sample
<u>Art Making Activities.</u>		
Painting	17	65.4
Drawing	17	65.4
Printmaking	9	34.6
Modeling with pliable materials	15	57.7
Construction and building with resistant materials	9	34.6
Working with fabrics and fibers	9	34.6
Pottery and ceramics	5	19.2
Puppetery and theatre	9	34.6
<u>Art Appreciation Activities.</u>		
Studies in architecture	1	3.8
Studies of art in the home, industry, and commerce	5	19.2
Formal lessons in the appreciation of art	4	15.4
Organized lessons in art appreciation based on museum and gallery materials	6	23.1
Number Reporting	17	65.4
Total Sample	26	

and galleries from providing all art classes within the museum or gallery building itself. The accommodation for students attending art museum and gallery art classes is shown in Table XX.

TABLE XX
BUILDING ACCOMMODATION OF ART CLASSES

Buildings	Museums and Galleries Reporting	
	Buildings accommodating art classes Number	% of Sample
In museum or gallery	9	34.6
In museum or gallery plus other buildings	9	34.6
In buildings removed from the main gallery or museum	5	19.2
Number Reporting	17	65.4
Total Sample	26	

The most prevalent accommodation being reported by 9 institutions is that of shared facilities between the parent art museum or gallery with that of other buildings within the community. Nine art museums or galleries reported that they accommodate all art classes within their museum or gallery itself. Five institutions reported that all classes are conducted in buildings other than those connected with the main gallery or museum.

Training of art teachers for art museum and gallery art classes.

The formal training of in-museum and gallery art teachers is shown in Table XXI. Of the 17 institutions providing art classes for students,

12 indicate that the most frequent training of art teachers is from college or university art training centers in the fine arts. Seven institutions reported that personnel trained in teacher education institutions formed the largest group of their art teachers for their art classes.

TABLE XXI

FORMAL TRAINING OF ART MUSEUM AND GALLERY ART TEACHERS

Sources of formal training	Museums and Galleries Reporting Number	% of sample
College or University art training in fine arts	12	46.2
College or University training in teacher education	7	26.9
Number Reporting	17	65.4
Total Sample	26	

Days art classes are offered.

Table XXII shows the days of the week art classes are conducted by art museums and galleries. Art classes conducted on Saturdays are the most frequent for in-museum and gallery art classes as reported by 15 institutions. Wednesdays and Thursdays are the second most frequent days of the week for the accommodation of art classes followed in frequency by Tuesdays, Fridays, and finally, Mondays.

Periods of the day art classes are conducted.

Art classes for students are held during varying times of the day as shown in Table XXIII.

The most common time for art classes as reported by 15 institutions

TABLE XXII
DAYS ART CLASSES ARE PROVIDED

Days	Museums and Galleries Reporting Days Art Classes Provided	
	Number	% of Sample
Monday	7	26.9
Tuesday	10	38.5
Wednesday	11	42.3
Thursday	11	42.3
Friday	9	34.6
Saturday	15	57.7
Sunday	-	-
Number Reporting	17	65.4
Total Sample	26	

TABLE XXIII
PERIODS OF THE DAY WHEN ART CLASSES ARE CONDUCTED

Period of the day	Museums and Galleries Reporting Period of the Day	
	Number	% of Sample
Immediately after school hours	7	26.9
In the evening	5	19.2
Saturday mornings	15	57.7
Saturday afternoons	6	23.1
Other	2	7.7
Number Reporting	17	65.4
Total Sample	26	

is on Saturday mornings. Art classes are offered immediately after school hours during school days by 7 institutions. Saturday afternoon art classes are conducted by 6 institutions while evening classes during the week are conducted by 5 art museums and galleries. One institution reported that it accommodated pre-school groups of children in its art classes during the morning hours of the week while another institution reported that it conducted art classes in the afternoons during school hours.

Months art classes are conducted by art museums and galleries.

Table XXIV indicates the months of the year art classes are provided by art museums and galleries.

TABLE XXIV

MONTHS OF THE YEAR ART CLASSES ARE
PROVIDED BY ART MUSEUMS AND GALLERIES

Months	Museums and Galleries Reporting Months Classes are Provided	
	Number	% of Sample
January	16	61.5
February	16	61.5
March	16	61.5
April	14	53.8
May	7	26.9
June	4	15.4
July	5	19.2
August	4	15.4
September	10	38.5
October	16	61.5
November	16	61.5
December	16	61.5
Number Reporting	17	65.5
Total Sample	26	

The months of October through March are the most popular times for offering art classes, being reported by 16 art museums and galleries. The art classes provided by these 16 institutions are arranged to coincide with the academic year of the schools within the communities they serve. The summer months of June through August are not often represented by in-museum and gallery art classes unless there are special classes provided by various institutions for the summer months. One institution reported that during the summer months it provides art classes in conjunction with the city recreation program. The same institution also reported that it offered on a regular basis special art classes at summer camps for retarded and handicapped children.

SUMMARY

This chapter has presented the kinds and the extent of educational services art museums and galleries provide for students but which are not directly connected with materials on exhibition. Of the 26 institutions surveyed in this study, 20 or 76.9 per cent of the institutions provide services of this nature. Most of the institutions providing educational services which are not directly connected with materials on exhibit include annual exhibitions of students' art works, as well as art classes, and special exhibits as well as other services.

The offering or sponsoring of art classes rank second in frequency to the annual exhibitions of students' art works as an in-museum and gallery activity for students, being reported by 17 or 65.4 per cent of the sample.

Art classes accommodate most age groups of students but the largest

enrollment is represented by the 6 to 12 year age group with the majority of institutions reporting enrollment between 150 to 200 youngsters.

The majority of art museums and galleries providing art classes for students require a fee from the student. Admission tests are not required for class enrollment by any of the institutions. An invitation is open to all students within the community to take part in such classes with the exception of some institutions which require that special recommendation come from the student's classroom teacher.

Art classes conducted by art museums and galleries, for the most part, tend to be under the leadership of the director in the institutions surveyed, but eight or 32 per cent of them have special directors appointed for the supervision of such classes. Of the institutions having a special director for art classes, six or 24 per cent of them have directors who are affiliated with local school boards within the community.

Twelve or 46.2 per cent of the sample have a prescribed curriculum which they follow, the educational director in nine of these institutions develops the curriculum while the other three institutions have the educational director or the museum or gallery director working in conjunction with the educational director design the curriculum.

The art activities provided in art classes are varied although the greatest emphasis is in the art making activities of painting and drawing.

Nine or 36.6 per cent of the art classes are entirely housed within the art museum or gallery while five or 19.2 per cent are housed in buildings other than the main gallery or museum. Those institutions which have art classes removed from the parent institution naturally lack the original materials which would heighten art appreciation activities within

their classes.

The formal training of in-museum and gallery art teachers is drawn mostly from universities and colleges which provide fine arts programs. Very few institutions reported that their personnel had training in art teacher education as preparation for teaching the art classes.

Art classes are provided every day of the week with the exception of Sunday, although Saturday morning is the most frequent time for such classes. Other popular times for art classes occur immediately after school hours during week days. Classes are conducted throughout the year with the greatest percentage of institutions accommodating classes during the months of October through March.

CHAPTER VI

EDUCATIONAL ACTIVITIES CONDUCTED AWAY FROM ART MUSEUM AND GALLERY PREMISES

The purpose of this chapter is to present the types of educational activities which are conducted away from art museum and gallery premises. As described in the review of related literature, extra-mural educational activities are varied and are offered for the purposes of extending art museum and gallery benefits beyond those available on the physical premises alone. Most galleries and art museums provide this service in addition to accommodating class groups of students on tours.

The extra-mural activities to be discussed in this chapter include loan and circulating exhibits along with the types of materials included in their distribution. Two other educational aspects to be discussed in this chapter include the use of museum and gallery staff in schools within the community and the printed materials acquired or developed by art museums and galleries.

This chapter attempts to answer the following questions concerning the educational activities conducted away from art museum and gallery premises.

1. What publications, based on museum and gallery collections and services, are distributed by art museums and galleries for use by school students?
2. What materials are provided through loan exhibits and circulating exhibits by art museums and galleries for use in schools?
3. What use is made of art museum and gallery personnel in schools within the community?

A summary of the educational activities which are conducted away from art museum and gallery premises concludes the chapter.

LOAN AND CIRCULATING EXHIBITS

Loan exhibits.

Table XXV indicates the number of art museums and galleries distributing loan exhibits, those requesting a charge for this service, and those providing personnel to accompany loan materials.

Of the 26 art museums and galleries surveyed in this study, 11 or 42.3 per cent provide loan exhibits of gallery and art museum materials for use in local schools. Two of the 11 institutions distributing loan exhibits charge a fee for this service while 9 of them issue loan exhibits to schools within the community free of charge. Most of the art museums and galleries providing loan exhibits do not have museum or gallery personnel accompany the exhibits to schools to aid in their presentation or interpretation. Two institutions of the 11 providing loan exhibits indicated that the provision for accompanying staff was part of the service connected with their loan exhibits.

TABLE XXV

ART MUSEUMS AND GALLERIES DISTRIBUTING LOAN EXHIBITS,
CHARGING A FEE FOR THIS SERVICE, AND PROVIDING
STAFF TO ACCOMPANY LOAN EXHIBITS

Exhibits	Art Museums and Galleries Reporting					
	Exhibits		Fee for Exhibits		Accompanying Staff	
	Number	% of Sample	Number	% of Sample	Number	% of Sample
Loan exhibits	11	42.3	2	7.7	2	7.7

Loan materials

The types of materials included and distributed in art museum and gallery loan exhibits are shown in Table XXVI. Because the art museum or gallery is best known for the original materials it houses, it is not surprising that the types of materials most often distributed in loan exhibits to schools are original two dimensional museum and gallery objects or slide collections of these or other objects. Two dimensional reproductions of museum and gallery materials and original three dimensional art works and filmstrips are the second and third most frequent types of materials included in loan exhibits. Films are included in loan exhibits by 3 institutions while the least often loaned materials are three dimensional reproductions of museum and gallery materials.

One institution reported that slide collections, filmstrips, films and other audio-visual materials do not accompany loan exhibits but that these materials may be borrowed separately by teachers at any time. It was reported by the same institution that very few teachers take advantage of these types of materials if they are not included in a regular loan exhibit.

Circulating Exhibits.

The number of art museums and galleries providing circulating exhibits, charging fees for this service and providing accompanying literature is shown in Table XXVII.

Of the 26 institutions surveyed in this study, 9 or 34.6 per cent of them provide circulating or travelling exhibitions of museum and gallery materials to schools within the community. Of the 9 institutions providing circulating exhibits, four institutions reported that they distribute

TABLE XXVI

TYPES OF MATERIALS INCLUDED IN ART MUSEUM AND GALLERY LOAN EXHIBITS

Museum and Gallery Materials	Museums and Galleries Reporting Loan Exhibits	
	Number	% of Sample
Original two dimensional materials	8	30.8
Original three dimensional materials	4	15.4
Two dimensional reproductions of museum and gallery materials	5	19.2
Three dimensional reproductions of museum and gallery materials	2	7.7
Slide collections	8	30.8
Filmstrips	4	15.4
Films	3	11.5
Number Reporting	11	42.3
Total Sample	26	

TABLE XXVII

ART MUSEUMS AND GALLERIES PROVIDING CIRCULATING
EXHIBITS, CHARGING A FEE FOR THIS SERVICE, AND
PROVIDING ACCOMPANYING INTERPRETATIVE LITERATURE

Circulating Exhibits	Museums and Galleries Reporting					
	Exhibits		Fees		Interpretative Literature	
	Number	% of Sample	Number	% of Sample	Number	% of Sample
Circulating Exhibits	9	34.6	2	7.7	6	23.1

materials on a regular basis from school to school within the community. The remaining five institutions reported providing circulating or travelling exhibits on request only and do not have a prescribed circuit of schools to which they distribute their materials.

Two institutions providing circulating exhibits charge a fee for this service while the remaining seven issue this service free of charge. Of the 9 art museums and galleries providing circulating exhibits for schools, 6 provide interpretative literature to accompany the exhibits for use by the teacher and students. The remaining three institutions leave the interpretation of museum and gallery materials to the teacher.

Circulating materials.

The types of materials included in art museum and gallery circulating exhibits are shown in Table XXVIII.

Original two dimensional museum and gallery objects are the materials most often included in circulating exhibits. This is followed by two dimensional reproductions and slide collections of museum and gallery objects. Three dimensional materials are not often included in circulating exhibitions to schools within the community because of the difficulty in shipping and handling. Films and filmstrips also are seldomly included in circulating exhibits.

One of the main reasons circulating exhibitions are not a regular part of the educational services provided by many art museums and galleries is due to the lack of the number of items possessed by them. Because of the lack of materials housed in some institutions the only circulating items which are provided are those consisting of single works or small groups of paintings. One museum reported that their circulating exhibitions are

usually built around a theme in the school curriculum.

TABLE XXVIII

TYPES OF MATERIALS IN ART MUSEUM AND GALLERY CIRCULATING EXHIBITS

Museum and Gallery Materials	Museums and Galleries Reporting Circulating Exhibits	
	Number	% of Sample
Original two dimensional museum or gallery materials	7	26.9
Original three dimensional museum or gallery materials	2	7.7
Two dimensional reproductions of museum or gallery materials	4	15.4
Three dimensional reproductions of museum or gallery materials	2	7.7
Slide collections	4	15.4
Filmstrips	1	3.8
Films	2	7.7
Other museum or gallery materials	-	-
Number Reporting	9	34.6
Total Sample	26	

PRINTED MATERIALS

Publications.

The kinds of printed materials art museums and galleries have acquired or developed for students' use both inside the museum or gallery or in the school are shown in Table XXIX.

Of the 26 institutions reporting, 14 or 53.8 per cent indicated that

printed materials were included in their educational services for the use by school children and their teachers. Newsletters distributed to schools with information relating to museum and gallery activities and exhibitions are the most prevalent types of printed materials which museums and galleries make available for students. Art books, for students' use both inside the museum or gallery and in the school, catalogues of collections, and reviews of exhibitions and activities appearing in local news media were reported as being the second most frequent available category of printed materials.

TABLE XXIX

PRINTED MATERIALS ACQUIRED OR DEVELOPED BY ART MUSEUMS
AND GALLERIES FOR STUDENTS' USE

Publications	Museums and Galleries Reporting Printed Materials	
	Number	% of Sample
Art books	9	34.6
Reproductions of art works	8	30.8
Catalogues of collections	9	34.6
Newsletters distributed to schools	10	38.5
Reviews of exhibitions and activities in local news media	9	34.6
Number Reporting	14	53.8
Total Sample	26	

It was reported by several institutions that they distributed bulletins and newsletters of current exhibitions to all schools as well as to all news media in the community, announcing special exhibitions.

Special brochures are prepared by one institution to introduce an exhibition and book displays are set up in the gallery to provide a critical background for the appreciation of works on display. According to some institutions, books possessed by them could be borrowed.

MUSEUM AND GALLERY STAFF IN SCHOOLS

Use of museum and gallery staff in schools.

The number of institutions and the extent of the use of their staff in schools within the community is depicted in Table XXX.

TABLE XXX

MUSEUM AND GALLERY STAFF IN SCHOOLS

Staff	Staff in Schools Number	Art Museums and Galleries Reporting				Occasional Number	% of Sample
		% of Sample	Regular Service Number	% of Sample			
Museum and Gallery staff in schools	10	38.5	1	3.8	9		34.6

Of the 26 art museums and galleries surveyed, 10 or 38.5 per cent of the institutions reported that they provided museum and gallery staff in schools. Of the 10 museums and galleries providing this service, 9 reported that the use of staff in schools was an occasional service while one reported staff use in schools was a regular part of their educational program for students.

Museum and gallery staff services in schools.

Table XXXI shows the types and extent of services provided by art museum and gallery staff to schools within the community.

TABLE XXXI

MUSEUM AND GALLERY STAFF SERVICES TO SCHOOLS

Museum and gallery staff services to schools	Museums and Galleries Reporting Use of Staff in Schools	
	Number	% of Sample
Lectures to groups of students	6	23.1
Demonstrations of art techniques	3	11.5
Television telecasts	5	19.2
Radio broadcasts	4	15.4
Other	2	7.7
Number Reporting	10	38.5
Total Sample	26	

Lectures relating to art museum and gallery materials to groups of students were reported by 6 institutions to be the most frequent staff service followed in order of frequency by television telecasts, radio broadcasts, and the demonstration of art techniques.

Several institutions reported that requests for the use of museum and gallery staff in schools are rare with the exception of one institution where there was a need for occasional lectures on Canadian Art. Two institutions reported having started children's Saturday art classes within the schools but that these classes were soon cancelled because of the poor quality of teaching staff in one institution and a lack of

sufficient pupil enrollment in another. One institution reported that staff use in schools was a regular feature of their educational service and that it conducted a regular slide program in the city schools as part of this service.

SUMMARY

This chapter has presented the nature and extent of the educational activities of 26 art museums and galleries which are conducted away from their premises. Activities and services which can be classified as being conducted away from art museum and gallery premises include: loan services, circulating exhibits, distribution of printed materials, and the use of museum and gallery staff in the schools.

Of the four major types of educational services art museums and galleries can provide which take place away from the parent institution, in this study 14 or 53.8 per cent of the institutions surveyed reported publication services as being the most frequent activity. The second most frequent educational activity was reported by 11 or 42.3 per cent of the institutions and is that of loan exhibitions which are distributed to schools within the community served by the art museum or gallery. The use of staff members in schools was the third most frequent service being reported by ten or 38.5 per cent of the institutions. Because of the lack of museum and gallery materials for circulating exhibits many institutions hesitate to circulate exhibits, and because of this the distribution of circulating exhibits ranks fourth of educational services conducted away from gallery or museum premises. Only nine or 34.6 per cent of the institutions studied provided this service.

CHAPTER VII

SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS FOR PRACTICE

I. SUMMARY OF THE PROCEDURES

The purpose of this study was to provide a description of how Canadian art museums and galleries utilize their facilities and services for the art education of school students. The three major educational services which art museums and galleries can provide for supplementing and extending school art programs included for investigation were: the educational activities which take place in art museums and galleries based on materials on exhibition; the educational activities which take place in art museums and galleries but which are not directly connected with materials on exhibition, and the educational activities which are conducted away from art museum and gallery premises.

Twenty-six public art museums and galleries housing collections of art materials comprised the sample for this study. The art museums and galleries surveyed in this study were selected from the records of art museums and galleries of the Canadian Dominion Bureau of Statistics,⁸⁴ as well as from the Museums Directory of the United States and Canada.⁸⁵

The instrument used for the collection of data was a questionnaire designed by the investigator to obtain information from administrators of

⁸⁴Dominion Bureau of Statistics, Canada Year Book 1966. Canada Yearbook Handbook and Library Division. (Ottawa: Queens Printer and Controller of Stationery, 1966), p. 374.

⁸⁵Museums Directory of the United States and Canada. (Washington: American Association of Museums, 1961).

art museums and galleries concerning the educational services they could provide and the extent of their institution's involvement in these types of services.

A 92.9 per cent return of the self administered questionnaire was obtained. In answer to the questions of the problem under investigation, responses to items in the questionnaire were quantified in terms of frequency and per cent. Additional comments and information contributed by respondents were also considered and reported in the findings.

II. SUMMARY OF FINDINGS

The three major areas investigated in this study included the educational activities which take place in art museums and galleries based on materials on exhibition; the educational activities which take place in art museums and galleries but which are not directly connected with materials on exhibition; and the educational activities which are conducted away from art museum and gallery premises. The questionnaire sent to the art museum and gallery administrators contained eight sections, counting loan and circulating exhibits separately, each section designed to obtain the information required to answer specific questions. These sections were as follows:

1. Art museum and gallery staff providing educational services for students.
2. Class visits by school age students to art museums and galleries.
3. Loan exhibits.
4. Circulating exhibits.

5. Printed materials acquired or developed for students' use.
6. Use of art museum and gallery staff in schools.
7. In-museum and gallery activities for students.
8. Art classes sponsored or conducted by art museums and galleries.

As a result of the data obtained the following findings appear especially relevant. Of the eight specific areas investigated regarding the educational services and activities of art museums and galleries, 24 or 92.3 per cent of the institutions reported class visits as being the most frequent educational service provided. The second most frequent educational service, being reported by 22 or 84.6 per cent of the institutions, is the availability of museum and gallery personnel to provide educational services and activities to students visiting their institutions. The provision of in-museum and gallery activities not necessarily connected with materials on exhibition such as art clubs, annual exhibitions of student works, and special exhibits for school students, was the third most frequent educational service being reported by 20 or 76.9 per cent of the sample. In-museum and gallery art classes for students in the community was reported as the fourth most frequent service, this being provided by 17 or 65.4 per cent of the institutions. The provision of printed materials such as art books and catalogues of special exhibitions for student use both within and away from the museum or gallery premises was the fifth most frequent educational service and was reported by 15 or 57.7 per cent of the sample. Loan exhibits of museum and gallery materials were provided by 11 or 42.3 per cent of the 26 institutions. This educational service ranked sixth in frequency of availability. Ten or 38.5 per cent of the art museums and galleries surveyed reported having provided

museum and gallery staff for schools. This service was seventh in importance in terms of availability of the eight educational services. The least frequent educational service and ranking eighth, as reported by eight or 30.8 per cent of the 26 institutions studied, is provision of circulating exhibits to schools within the community.

III. CONCLUSIONS

Based upon the findings presented and their analysis, the investigator offers the following conclusions as being pertinent.

Art museums and galleries are providing educational services and activities for students within the communities in which they are situated. It is significant to note that the primary aim of these institutions is to welcome visitors, especially student visitors, to their premises. In order to enable more students to obtain the potential benefits of art museums and galleries, and these are many as have been ascertained from this study, the major responsibility is upon the teacher to make use of these services during the school year. Greater use of art museums and galleries by teachers and their classes will, in turn, result in a greater quantity and quality of educational services provided by administrators of these institutions.

The types of educational activities art galleries and museums provide for students which are not directly connected to materials on exhibit vary from institution to institution but are provided by the majority of institutions surveyed. Of the various educational services provided for students within this domain, the provision of art classes provides the greatest opportunity for extending the art making experiences

of the student.

The educational service least often provided by art museums and galleries for individuals within the community are those educational services which are conducted away from art museum and gallery premises. Loan and circulating exhibits, examples of this service, are provided by few institutions surveyed in this study and is accounted for by both the lack of requests from teachers and an insufficient quantity of materials to be made available. Educational services which are conducted away from art museum and gallery premises would appear to be most beneficial in those communities where local school systems have failed to establish collections of materials for loan and circulation.

IV. RECOMMENDATIONS AND IMPLICATIONS

The art education of the student is generally regarded as being the responsibility of the school but within recent years it has been recognized that other existing agencies in the community can provide worthwhile educational experiences and opportunities, thus contributing to the total education of the student. As a result of the findings and conclusions of this study and against a background of related literature and research, the investigator offers the following recommendations and implications.

Recommendations and Implications Concerning Services Provided for Students Visiting Art Museums and Galleries.

A greater need exists for a closer liaison between the art gallery or museum and local school systems at the administrative level. It is recommended that school systems designate certain art teachers to act as

coordinators to be responsible for arranging class visits, aiding in the preparation of in-museum and gallery studio art class curriculum, and working as a liaison person between the school system and the art museum or gallery in order that maximum use and value of museum and gallery services be made. It is further recommended that art museums and galleries located within university communities provide intern programs for senior art education students so that those who are training to become art teachers can learn of the values and contributions art museums and galleries can make in the realm of art education.

It is recommended that art museums and galleries prepare and distribute informative materials to schools regarding the most appropriate procedures to be followed for worthwhile visits to their institutions. Because of the classroom teacher's awareness of the special needs and interests of children, it is recommended that classroom teachers be more knowledgeable of museum and gallery services and facilities so that they are better prepared to conduct their own classes through these institutions. It is also recommended that when teachers accompany their classes to art museums and galleries they conduct the activities associated with interpreting the art works with the children because of their knowledge of the children; their levels of development, interests and needs.

It is recommended that students be exposed to as much original material as possible while attending art museums and galleries and that students should not be transferred from the school classroom to a classroom in the museum or gallery for the interpretation of museum and gallery objects unless the materials being studied are primarily original materials.

It is recommended that teachers make advance notice of intended

visits of their classes and also that teachers visit the institutions in person before the class visit in order to survey available exhibits and services. Prior to the actual visit by class groups a classroom lesson by the teacher should be made concerning what students will see and do during their visit and what follow up activities are planned.

Recommendations and Implications Concerning Services Provided for Students Which Are Not Directly Connected with Materials on Exhibition.

It is recommended that museums and galleries give greater attention to the needs of those individuals with handicaps so that these individuals are enabled fuller use and find greater enjoyment of the facilities. Teachers of atypical classes should include in their art programs experiences at art galleries and museums and the additional services available in order to strengthen the art learning experiences of their classes.

It is recommended that art museums and galleries have a special director, preferably one with an art education background, to administer and develop the art museum and gallery art class curriculum in order that duplication of school art classes and those of the art museum and gallery be eliminated. Art museums and gallery art classes should emphasize those art making and appreciation experiences which because of the lack of special equipment, teachers, and materials, cannot typically be provided in the school art program. The art museum and gallery should be viewed as an extender of the art experiences provided by schools for those individuals who have special needs and aptitudes and who might progress to a more marked degree than may be possible in art classes offered in the schools.

It is recommended that greater attention be given to art appreciation activities in museum and gallery art classes because of the presence

of original art objects in close proximity to where such art classes are conducted.

Because of the housing of original materials and the support these objects give to the in-museum and gallery art class, it is recommended that as many studio art classes be offered as may be accommodated within the art museum or gallery. For those institutions providing art classes in buildings other than the museum or gallery, special time should be taken regularly from art class time to go to the art museum or gallery to study original works of art.

It is recommended that art teachers of art museum and gallery art classes not only be competent as artists and knowledgeable about providing appreciation experiences but also that they have a knowledge of children and of art education theory and method.

Recommendations and Implications Concerning Services Provided for Students Which Are Conducted Away From Art Museum and Gallery Premises

The greatest values to be derived by students from the educational services provided by art museums and galleries appear to be from actual visits to the institution. It is recommended, however, that teachers who are unable to make actual visits with their classes should obtain loan exhibits from art museums and galleries in their communities.

Circulating exhibits of art museums and galleries developed around themes included in school curricula should be established in conjunction with local school systems whenever this is possible. Because collections of some institutions are insufficient to provide circulating exhibits to schools, it is therefore often necessary to rely on loan exhibits and actual visits.

In circulating and loan exhibits, original materials should preferably be the major items distributed, although in those communities where audio-visual materials are scarce, materials other than original items can have much impact for art education programs in the schools.

It is recommended that schools subscribe to or place their names on museum and gallery mailing lists in order that they be apprised of new exhibits and events.

It is recommended that the use of art museum and gallery staff in schools be limited to those special times when the teacher's own background does not enable him to interpret or present a special collection made available to the school, or when special resource people have novel and unique experiences to share.

Recommendations for Further Research.

One finds a paucity of literature about art museum and gallery educational services and activities for children and youth. In Canada especially, this area of writing and research has been seriously neglected.

A study of the role and duties of school-museum and gallery coordinators in Canadian cities would be of considerable value in reorganizing and establishing additional coordinator positions in Canadian communities. A study of the effectiveness of the four commonly employed methods of interpreting works of art, lecture, questions, discussions and canned lectures, with children as used by museums and galleries would add much relevant information to improving art appreciation methods both in museums or galleries as well as in schools. Incisive study should also be undertaken about the teaching methods and curricula of studio art classes.

A logical follow up to this study would be one that might assess current programs, examining the educational services and activities similar to this study, however, such a study would attempt to identify institutions offering high calibre programs. Directors, administrators, and art education personnel of museum and galleries would develop criteria to serve in determining the existing programs of quality in Canada. These programs might thereby serve as models in introducing or improving programs of calibre elsewhere.

Additional areas of research might include a study of the physical amenities of art museums and galleries to determine their influence on the quality of educational services provided for students or as a basic model for the future construction and renovation of art museums and galleries in other Canadian centers.

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NAME _____
ADDRESS _____
CITY _____
STATE _____
ZIP _____

APPENDIX A
THE QUESTIONNAIRE

The following questionnaire is to be completed by the respondent and returned to the researcher. It is a self-administered questionnaire and is designed to collect data on the respondent's attitudes, beliefs, and behaviors. The questionnaire is divided into two parts: Part I contains demographic information and Part II contains the main questionnaire items. The respondent should answer all items as honestly and completely as possible.

The questionnaire is divided into two parts: Part I contains demographic information and Part II contains the main questionnaire items. The respondent should answer all items as honestly and completely as possible.

Part I: Demographic Information

1. Age _____

2. Sex _____

3. Education _____

4. Income _____

5. Occupation _____

6. Marital Status _____

7. Number of Children _____

8. Religious Affiliation _____

Milton A. Halvarson
 Graduate Student
 Department of Elementary Education
 Faculty of Education
 University of Alberta, Edmonton

A STUDY OF CANADIAN ART MUSEUMS' EDUCATIONAL
 ACTIVITIES FOR SCHOOL AGE CHILDREN

The following questionnaire has been organized and designed so that a minimum of your time will be required in the answering of the questions. You are not required to make any written comments unless your institution provides services in addition to those covered in the questionnaire. The last page of the questionnaire has been designed for further comments if you desire to add additional services your museum or gallery provides for children between the ages of five to eighteen years.

All questions can be answered by means of a check mark ☒ except those parts where further comments are welcomed.

Please note the statement Not Applicable at the beginning of each section. If a particular section does not apply to your gallery or museum services, indicate by a check mark and proceed to the next major section immediately following.

A stamped self addressed envelope has been included for the return of the completed questionnaire. It would be very much appreciated if the completed questionnaire could be returned before April 30, 1967

Thank you for your cooperation.

Milton A. Halvarson

~~~~~  
 Name of the gallery or museum \_\_\_\_\_

\_\_\_\_\_  
 Name of the director or curator \_\_\_\_\_

\_\_\_\_\_  
 Name and museum or gallery position of person completing the questionnaire  
 \_\_\_\_\_  
 \_\_\_\_\_





Section A: STAFF Not Applicable \_\_\_\_\_

1. Indicate by check mark(s) the type of staff positions provided by your museum or gallery for school age children.

- 1. full time director..... \_\_\_\_\_
- 2. part time director..... \_\_\_\_\_
- 3. full time educational director.. \_\_\_\_\_
- 4. part time educational director.. \_\_\_\_\_
- 5. full time art teachers..... \_\_\_\_\_
- 6. part time art teachers..... \_\_\_\_\_
- 7. full time docents (guides)..... \_\_\_\_\_
- 8. part time docents (guides)..... \_\_\_\_\_
- 9. full time school board personnel affiliated with the museum or gallery for school services..... \_\_\_\_\_
- 10. part time school board personnel affiliated with the museum or gallery for school services..... \_\_\_\_\_
- 11. Other museum or gallery positions provided for educational services for children. \_\_\_\_\_

## Section B: Not Applicable \_\_\_\_\_

CLASS VISITS BY SCHOOL  
AGE CHILDREN TO THE  
MUSEUM OR GALLERY

- 2. Does your museum or gallery provide conducted tours for class groups of children while they are accompanied by the classroom teacher?
  - 1. Yes..... \_\_\_\_\_
  - 2. No..... \_\_\_\_\_
- 3. Approximately how many class visits, by school age groups of children, are accommodated by your museum or gallery within a one year period?
  - 1. 0- 500 class visits..... \_\_\_\_\_
  - 2. 500-1000 class visits..... \_\_\_\_\_
  - 3. 1000-1500 class visits..... \_\_\_\_\_
  - 4. 1500-2000 class visits..... \_\_\_\_\_
  - 5. 2000-plus class visits..... \_\_\_\_\_
- 4. When are most visits by class groups of children made to your museum or gallery?
  - 1. during school hours..... \_\_\_\_\_
  - 2. after school hours..... \_\_\_\_\_
  - 3. both during and after school hours..... \_\_\_\_\_
  - 4. weekends with the teacher..... \_\_\_\_\_

5. Does your institution provide teachers with a special printed guide on procedures for a worthwhile visit for their classes to the museum or gallery?

- 1. Yes..... \_\_\_\_\_
- 2. No..... \_\_\_\_\_

6. What types of housing (building facilities) are provided for the use of children while they are visiting the museum or gallery?

- 1. library..... \_\_\_\_\_
- 2. special children's gallery..... \_\_\_\_\_
- 3. auditorium..... \_\_\_\_\_
- 4. special lecture rooms..... \_\_\_\_\_
- 5. Other \_\_\_\_\_

7. What kinds of audio visual materials are used with children to augment the museum or gallery collection?

- 1. films..... \_\_\_\_\_
- 2. reproductions..... \_\_\_\_\_
- 3. filmstrips..... \_\_\_\_\_
- 4. tape recordings..... \_\_\_\_\_
- 5. slide collections..... \_\_\_\_\_
- 6. Other \_\_\_\_\_

8. Who is responsible for the guiding of class groups of children through the museum or gallery?

- 1. the classroom teacher of the group..... \_\_\_\_\_
- 2. museum or gallery director..... \_\_\_\_\_
- 3. docents or guides..... \_\_\_\_\_
- 4. educational director..... \_\_\_\_\_
- 5. Other \_\_\_\_\_

9. Indicate by check(s) the methods used when studying art works with children.

- 1. lecture by gallery or museum staff..... \_\_\_\_\_
- 2. lecture by classroom teacher of the group..... \_\_\_\_\_

(continued on next page)





3. questions asked of students by museum or gallery staff..... \_\_\_\_\_
4. questions asked of students by teacher of the group..... \_\_\_\_\_
5. discussion led by gallery or museum staff..... \_\_\_\_\_
6. discussion led by teacher of the group..... \_\_\_\_\_
7. "canned lectures" recordings or labels attached or connected to art works for children's own interpretation.. \_\_\_\_\_
8. Other \_\_\_\_\_
- 
10. In repeating the seven categories used when studying art works with children, please indicate by a check mark the procedure most commonly used by your museum or gallery.
1. lecture by gallery or museum staff..... \_\_\_\_\_
2. lecture by classroom teacher of the group..... \_\_\_\_\_
3. questions asked of students by museum or gallery staff..... \_\_\_\_\_
4. questions asked of students by teacher of the group..... \_\_\_\_\_
5. discussion led by gallery or museum staff..... \_\_\_\_\_
6. discussion led by teacher of the group..... \_\_\_\_\_
7. "canned lectures" recordings or labels attached or connected to art works for children's own interpretation..... \_\_\_\_\_
8. Other \_\_\_\_\_
- 
- FROM YOUR EXPERIENCE WITH SCHOOL VISITS BY CLASS GROUPS OF CHILDREN WOULD YOU INDICATE YOUR PROFESSIONAL OPINION CONCERNING THE FOLLOWING.
11. Extensive use is being made of your facilities by teachers and their classes in your community.
1. Yes... \_\_\_\_\_
2. No.... \_\_\_\_\_
12. Students are adequately prepared to know what to look for before they make the actual visit to the museum or gallery.
1. Yes... \_\_\_\_\_
2. No.... \_\_\_\_\_
13. Teachers of class groups of children usually make a visit in advance to the actual visit
1. Yes..... \_\_\_\_\_
2. No..... \_\_\_\_\_
14. Teachers usually give advance notice of an intended visit by their class
1. Yes..... \_\_\_\_\_
2. No..... \_\_\_\_\_
15. The museum or gallery is adequately designed (adequate space, suitable collections etc.) for visits by class groups of children.
1. Yes..... \_\_\_\_\_
2. No..... \_\_\_\_\_
16. Your institutions has a close liaison with local school systems for the sharing of your facilities with the schools
1. Yes..... \_\_\_\_\_
2. No..... \_\_\_\_\_
- (Additional comments relating to class visits can be made on the last sheet of the questionnaire)
- Section C: Not Applicable \_\_\_\_\_
- LOAN AND CIRCULATING EXHIBITS
17. Does your gallery or museum provide loan exhibits of gallery and museum materials for use in local schools?
1. Yes..... \_\_\_\_\_
2. No..... \_\_\_\_\_
18. Is there a charge for loan exhibits?
1. Yes..... \_\_\_\_\_
2. No..... \_\_\_\_\_
19. Does your gallery or museum provide a circulating exhibition which is distributed, on a regular basis, from school to school within your community?
1. Yes..... \_\_\_\_\_
2. No..... \_\_\_\_\_





20. Is there a charge for circulating or traveling exhibits?
1. Yes....  
2. No.....

21. Does a museum or gallery staff worker accompany loan exhibits to help interpret the materials for children in schools?
1. Yes....  
2. No.....

22. Does the museum or gallery have interpretative literature accompanying the circulating or traveling exhibits for the use by the teacher with the students?
1. Yes....  
2. No.....

23. Indicate by check(s) the types of materials included in loan exhibits that teachers or schools may borrow from the museum or gallery.
1. original two dimensional art works.....  
2. original three dimensional art works.....  
3. two dimensional reproductions of art works.....  
4. three dimensional reproductions of art works.....  
5. slide collections of art works.....  
6. filmstrips of art works.....  
7. films of art works.....  
8. Other

24. Indicate by a check(s) the types of materials included in your circulating or traveling exhibits.
1. original two dimensional art works.....  
2. original three dimensional art works.....  
3. two dimensional reproductions of art works.....  
4. three dimensional reproductions of art works.....  
5. slide collections of art works.....  
6. filmstrips of art works.....  
7. films of art works.....  
8. Other

(additional comments, concerning loan and circulating exhibits, can be listed on the last page.

Section D: Not Applicable  
PRINTED MATERIALS POSSESSED, DISTRIBUTED, OR CONTRIBUTED TO BY THE MUSEUM OR GALLERY

25. Indicate by check(s) the kinds of publications or other printed materials your museum or gallery has, contributes to, or distributes, for use by school age children and their teachers.
1. art books.....  
2. reproductions.....  
3. catalogues of collections.....  
4. newsletters distributed to schools with information relating to museum and gallery activities and exhibitions.....  
5. reviews of exhibitions and activities for children in local newspapers.....

(additional comments relating to this sections may be included on the last page of the questionnaire)

Section E. Not Applicable  
USE OF MUSEUM OR GALLERY STAFF IN SCHOOLS

26. Does your gallery or museum provide the use of museum or gallery staff in schools in your community?
1. Yes....  
2. No.....

27. Would the use of museum or gallery staff in schools be a regular or an occasional service?
1. regular service...  
2. occasional service

28. Indicate by check(s) the nature of the use of museum or gallery staff in schools.
1. lectures to groups of students dealing with art objects.....  
2. demonstrations of art techniques.....  
3. television broadcasts.....  
4. radio broadcasts.....  
5. Other





Section F: Not Applicable \_\_\_\_\_  
IN-MUSEUM AND GALLERY  
ACTIVITIES FOR CHILDREN

29. Indicate by check(s) the types of in-museum or gallery activities for school age children.
1. special exhibits for school age children..... \_\_\_\_\_
  2. annual exhibitions of children's art works..... \_\_\_\_\_
  3. art clubs for children..... \_\_\_\_\_
  4. demonstrations of art techniques for children..... \_\_\_\_\_
  5. art classes provided by the museum or gallery..... \_\_\_\_\_
  6. special programs for culturally deprived children... \_\_\_\_\_
  7. public lectures for children... \_\_\_\_\_
  8. special programs for children with handicaps eg. blind children..... \_\_\_\_\_
  9. Other in-museum or gallery activities for children \_\_\_\_\_

#####

Section G: Not Applicable \_\_\_\_\_  
ART CLASSES SPONSORED OR  
CONDUCTED BY ART MUSEUMS  
OR GALLERIES

30. Indicate by checks the age groups of children accommodated in museum or gallery art classes.
1. 3- 5 years of age..... \_\_\_\_\_
  2. 6-12 years of age..... \_\_\_\_\_
  3. 13-16 years of age..... \_\_\_\_\_
  4. 16-18 years of age..... \_\_\_\_\_
31. Indicate by a check mark the age group which presently has the largest enrollment.
1. 3- 5 years of age..... \_\_\_\_\_
  2. 6-12 years of age..... \_\_\_\_\_
  3. 13-16 years of age..... \_\_\_\_\_
  4. 16-18 years of age..... \_\_\_\_\_
32. What is the approximate enrollment of all school age children presently attending the art classes?

Total number \_\_\_\_\_

33. Is there a fee for students attending museum or gallery art classes.
1. Yes..... \_\_\_\_\_
  2. No..... \_\_\_\_\_

34. Who is responsible for the payment of this fee if one should be required?

1. student..... \_\_\_\_\_
2. museum or gallery..... \_\_\_\_\_
3. local school board..... \_\_\_\_\_
4. Other \_\_\_\_\_

35. Check the admission procedure required for a student desiring to attend art classes provided or sponsored by the museum or gallery.

1. admission open to any student.. \_\_\_\_\_
2. recommendation from the classroom teacher..... \_\_\_\_\_
3. admission tests..... \_\_\_\_\_
4. Other admission procedures \_\_\_\_\_

36. Indicate by check mark(s) the types of art activities provided for school age children in the art classes.

1. painting..... \_\_\_\_\_
2. drawing..... \_\_\_\_\_
3. printmaking..... \_\_\_\_\_
4. modeling with pliable materials \_\_\_\_\_
5. construction and building with resistant materials..... \_\_\_\_\_
6. working with fabrics and fibers..... \_\_\_\_\_
7. pottery and ceramics..... \_\_\_\_\_
8. puppetry and theatre..... \_\_\_\_\_
9. studies in architecture..... \_\_\_\_\_
10. studies of art in the home, industry, and commerce..... \_\_\_\_\_
11. formal lessons in the appreciation of art..... \_\_\_\_\_
12. organized lessons in art appreciation based on museum or gallery art objects..... \_\_\_\_\_

37. In what buildings are art classes conducted for children?
1. in museum or gallery..... \_\_\_\_\_
  2. in museum or gallery plus other buildings..... \_\_\_\_\_





3. art classes conducted in buildings removed from the main gallery or museum..... \_\_\_\_\_

38. Who is responsible for the development of the curriculum or course of studies followed by the art classes?

1. no definite course of studies followed..... \_\_\_\_\_
2. museum or gallery director.... \_\_\_\_\_
3. educational director..... \_\_\_\_\_
4. local school boards..... \_\_\_\_\_
5. Other \_\_\_\_\_

43. Indicate the period(s) of the day when art classes are conducted

1. immediately after school hours \_\_\_\_\_
2. in the evening..... \_\_\_\_\_
3. Saturday mornings..... \_\_\_\_\_
4. Saturday afternoons..... \_\_\_\_\_
5. Sundays..... \_\_\_\_\_

|||||  
|||||  
|||||

#### ADDITIONAL COMMENTS

Section A: STAFF

39. If your museum or gallery has a special director for the art classes, is he or she affiliated with a local school system in the community?

1. no special director for this museum or gallery service..... \_\_\_\_\_
2. affiliated with local school system..... \_\_\_\_\_

Section B: CLASS VISITS

40. What is the nature of the formal training of the majority of your museum or gallery art teachers?

1. college or university art training in the fine arts..... \_\_\_\_\_
2. college or university training in teacher education.. \_\_\_\_\_
3. Other \_\_\_\_\_

Section C: LOAN AND CIRCULATING EXHIBITS

41. During what days are art classes not provided by the gallery or museum?

- |                    |                     |
|--------------------|---------------------|
| 1. Monday... _____ | 5. Friday.... _____ |
| 2. Tuesday.. _____ | 6. Saturday.. _____ |
| 3. Wednesday _____ | 7. Sunday.... _____ |
| 4. Thursday. _____ |                     |

Section D: PRINTED MATERIALS

42. During what months are art classes not provided by the museum or gallery?

- |                    |                      |
|--------------------|----------------------|
| 1. January.. _____ | 7. July..... _____   |
| 2. February _____  | 8. August.... _____  |
| 3. March.... _____ | 9. September. _____  |
| 4. April.... _____ | 10. October... _____ |
| 5. May..... _____  | 11. November.. _____ |
| 6. June..... _____ | 12. December.. _____ |

Section E: STAFF IN SCHOOLS



Section F: IN-MUSEUM AND GALLERY  
ACTIVITIES

Section G: MUSEUM OR GALLERY  
ART CLASSES





APPENDIX B  
LETTERS OF INTRODUCTION  
FOLLOW-UP LETTERS





April, 1967.

Dear Sir or Madame:

As a teacher of art and a graduate student in art education I am aware of the educational potential of art museums and galleries for the aesthetic education of children. Because of this awareness, I am currently undertaking a nation-wide study of Canadian art museums and galleries to determine the types of educational activities being provided for children between five and eighteen years of age.

The purpose of this study is to bring to the attention of educators and teachers of art the information about services, programs, and facilities of Canadian art museums and galleries. It is hoped that the information gathered in this study will be of some real value in the development of the proposed Children's Art Gallery as one of the important factors in the new Edmonton Art Gallery which will be constructed in this city in the very near future.

I should greatly like to enlist your assistance in this study by asking you to reply to the enclosed questionnaire. Your response would be most helpful in this study if you would return the questionnaire, in the stamped self-addressed envelope, before April 30, 1967.

Upon the completion of this study I shall be pleased to forward to you a courtesy copy of the abstract of my findings for your interest and information.

Yours sincerely,

Milton A. Halvarson  
Graduate Student  
Faculty of Graduate Studies  
Department of Elementary Education  
University of Alberta, Edmonton



May, 1967.

Dear Sir or Madame:

According to my records my questionnaire to your institution dealing with "Museum and Art Gallery Services for Children" has not yet returned.

Since my study includes all art museums and galleries in Canada, the inclusion of your institution is essential and would greatly enhance the value of my study.

If you consider that some of the questions do not concern your institution, please so indicate and complete the remainder. I am enclosing an additional copy of the questionnaire in case you have mislaid the first.

Your co-operation in this matter would be personally appreciated. It will be my pleasure, upon the completion of the study, to forward you a courtesy copy of the abstract of my findings.

Yours sincerely,

Milton A. Halvarson  
Graduate Student in Art  
Faculty of Graduate Studies  
Department of Elementary Education  
University of Alberta, Edmonton

Enclosure





## APPENDIX C

### PARTICIPATING INSTITUTIONS, ART MUSEUM AND GALLERY OFFICIALS





## PARTICIPATING INSTITUTIONS, ART MUSEUM AND GALLERY OFFICIALS

The investigator is greatly indebted to the following officials and institutions who were generous in supplying information and verification in response to numerous questions.

Mr. Edwey F. Cooke, Curator, Beaverbrook Art Gallery, Fredericton, New Brunswick.

Mr. Maurice Stubbs, Education Officer, The National Gallery of Canada, Ottawa, Ontario.

Mr. C. D. Kent, Director, London Public Library and Art Museum, London, Ontario.

Mr. T. R. MacDonald, R.C.A., Director, The Art Gallery of Hamilton, Hamilton, Ontario.

Mr. William C. Forsey, Curator of Extension and Education, The Art Gallery of Ontario, Toronto, Ontario.

Mrs. Daphne Ellis, Assistant to the Director, Willistead Art Gallery of Windsor, Windsor, Ontario.

Mr. J. E. Climer, Director, Mendel Art Gallery, Saskatoon, Saskatchewan.

Mr. William Kirby, Director, The Edmonton Art Gallery, Edmonton, Alberta.

Mr. W. G. Andersen, Assistant Curator, Education, The Vancouver Art Gallery, Vancouver, British Columbia.

Mr. W. K. Hoare, Assistant Curator, Art Gallery of Greater Victoria, Victoria, British Columbia.

Mrs. Pamela Williamson, Education Officer and Director. Children's Art Programme, Confederation Art Gallery and Museum, Charlottetown, Prince Edward Island.

Mrs. Geoffrey James, Associate Curator of Education, The Montreal Museum of Fine Arts, Montreal, Quebec.

Mr. Bert Henderson, Curator, Kitchener Waterloo Art Gallery, Kitchener, Ontario.

Mr. A. Peter Harris, Director, St. Catharines and District Arts Council-Rodman Hall Arts Centre, St. Catharines, Ontario.



Mrs. Hamilton-Wright, Executive Secretary, Glenhyrst Arts Council,  
Brantford, Ontario.

Mr. John M. Wright, Director, The Calgary Allied Arts Council, Calgary,  
Alberta.

Mr. Bruce Parsons, Curator, The Regina Public Library and Art Gallery,  
Regina, Saskatchewan.

Mr. E. M. Wood, Administrator, Brandon Allied Arts Council, Brandon,  
Manitoba.

Mr. Arnold Sherman, Director, The Niagara Falls Museum, Niagara Falls,  
Ontario.

Beryl Strang, Assistant to Art Curator, New Brunswick Museum, Saint John,  
New Brunswick.

Mr. Donald C. MacKay, Principal, Nova Scotia College of Art Museum,  
Halifax, Nova Scotia.

Mr. Allan M. Fraser, Curator and Provincial Archivist, Newfoundland  
Museum, St. John's Newfoundland.

Mr. Guy Viau, Musee Du Quebec, Quebec City, Quebec.

H. S. Toombs, Librarian, Nutana Collegiate Memorial Library and Art  
Gallery, Saskatoon, Saskatchewan.

Miss Norma E. Heakes, Supervisor, Education Department, Royal Ontario  
Museum, University of Toronto, Toronto, Ontario.

Mrs. Eleanor P. Ediger, Curator, Glenbow Art Department, Glenbow  
Foundation, Calgary, Alberta.



















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